

7th October, 1974

Mrs. Vita Tannenbaum,  
Program Coordinator,  
University of California, Los Angeles,  
The Institute of Archaeology,  
Los Angeles, California 90024

Dear Mrs. Tannenbaum,

I very much wish we might be of assistance to you in the matter of securing slides of the exhibition "Archaeological Finds of the People's Republic of China."

So far as I know there are relatively few slides available. The only ones I have seen are twelve which may be obtained from the Sales Desk of the Royal Ontario Museum in Toronto.

I believe a certain number of slides are being made or have been made by the Freer Gallery, Washington, and though I do not wish to seem to pass the buck, I suggest that you might write Dr. Thomas Lawton, Assistant Director of the Freer. Hopefully he may have sources not available to us.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

THE INSTITUTE OF ARCHAEOLOGY  
LOS ANGELES, CALIFORNIA 90024

October 1, 1974

Dr. Laurence Sickman  
Nelson Gallery  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Dr. Sickman,

Professor Richard Rudolph, Department of Oriental Languages at UCLA, has suggested that we contact you.

In February of 1975 the Institute of Archaeology of UCLA, under the direction of Dr. Giorgio Buccellati, is planning a symposium on the Archaeology of China.

We are very anxious to include in the program film or slides of the Chinese Exhibit soon to be shown in your museum. If you have such material or know where it can be obtained, we would very much appreciate your help so that the Los Angeles community too, will have the opportunity to view and appreciate the material in the Exhibit.

May we hear from you shortly?

Sincerely yours,

*Vita Tannenbaum (9s)*

Mrs. Vita Tannenbaum  
Program Coordinator

VT:ias

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ARCHAEOLOGICAL FINDS FROM THE PEOPLE'S REPUBLIC OF CHINA

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The Trustees and Director of the Nelson Gallery-Atkins Museum, Kansas City, Missouri, take pleasure in announcing the receipt of a grant-in-aid of \$197,401 from the National Endowment for the Humanities.

The grant has been made primarily for the educational utilization of the world celebrated exhibition of ancient Chinese treasures, "Archaeological Finds from the People's Republic of China," which will be shown at the Nelson Gallery-Atkins Museum next spring after the initial opening of the exhibition in Washington at the National Gallery in mid-December. The grant funds will be channeled into many different programs, all having the common purpose of facilitating an awareness and deeper understanding of the material culture of ancient China. The exhibition begins with objects from the prehistoric, paleolithic periods (ca. 600,000 - 7,000 B.C.) and concludes with works from the Yüan Dynasty (1271-1368).

The decision to bring the exhibition "Archaeological Finds from the People's Republic of China" to Kansas City was made known to museum officials of Kansas City's Nelson Gallery-Atkins Museum by the Department of State. It represents a choice made after careful deliberation by the Department of State in consultation with numerous concerned governmental agencies and bureaus and with the White House. The decision thus reflects a careful weighing of many factors.

Factors influential in the decision include the geographical location of Kansas City, which, being in the heartland of the nation, and having a full range of transportation facilities, makes it accessible to that vast part of the country not dependent upon the densely populated eastern seaboard. The decision undoubtedly also recognizes the need to spread major cultural and educational activity more equitably across the nation, taking

into account ratios of utility, productivity and population.

The facilities of the Nelson Gallery-Atkins Museum and the existence of pertinent expertize and resources, represented by the international acclaim of its Chinese collections and reputation of its staff, were undoubtedly contributing factors.

The greater regional area serviced by Kansas City shares with the Chinese people a close connection with agriculture and related industries, which enhances the selection of Kansas City as the site of the second United States showing of the exhibition. The exhibition returns to Peking following its showing in Kansas City.

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3rd October, 1974

Miss Shirley Althoff,  
St. Louis Globe-Democrat,  
12th Blvd at Delmar,  
St. Louis, Missouri 63101

Dear Miss Althoff,

The past few weeks I have been traveling most of the time and have just returned from another visit to Toronto, hence the tardiness of this note.

It was really a pleasure to meet you in Toronto, and you may be sure I read your excellent article with great interest. It was a splendid spread on the show, and remarkably well illustrated.

Incidentally your picture of me is one of the best I have ever had, and I especially appreciated being associated with so many incomparable objects.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

**St. Louis Globe-Democrat**

GLOBE-DEMOCRAT PUBLISHING COMPANY  
12TH BLVD. AT DELMAR, ST. LOUIS, MO. 63101  
(314) 421-1212

September 17th

Mr. Sickman:

I thought you  
might like to see this

Shirley Atchhoff

2nd October, 1974

Charles Parkhurst called this afternoon, about three subjects.

1. What about sharing the catalogue?

He had not heard about the grant from the NEH announcement. They have a meeting with all the State Department people every Wednesday morning. None of them knew about the grant announcement today. We certainly want to share the official Chinese catalogue, at 20¢ to 30¢ unit cost. Mr. Parkhurst asked how many we wanted.

A catalogue that we published could be used after the show, if there were a surplus, whereas the official catalogue could not. In Toronto, their own catalogue was for sale together with the official Chinese catalogue.

In Stockholm, in six weeks, they sold out 28,000 of their own catalogues long before the end of the show. They had 160,000 visitors.

Mr. Sickman will call Charles Parkhurst tomorrow and tell him we want 25,000 of the official Chinese catalogue. These are to be sold with our catalogue, which will cost \$4.00.

2. The Packers.

Wingate and Johnson asked the National Gallery to pay \$15,000 for packing and unpacking the show. Mr. Sickman said that would be much too high. If they would do both shows (here and Washington) for \$15,000 it would cost us \$7,500. The Chinese have confidence in Wingate and Johnson. Parkhurst is writing to W. & J. offering them \$15,000 for the two shows. If they refuse, the National Gallery will do their own.

3. The Two Cases from Toronto.

The National Gallery wants to buy the case for the jade suit and the one for the horses. Toronto will sell them at half price - \$6,000 for the two. If the National Gallery buys them it will cost them \$6,000, then they will either sell them to us at half price, or rent them for \$3,000. This means they will lose the cases, which have to be bought with government money. The government charges \$6,000 against the National Gallery. If we use the cases and pay the National Gallery \$3,000 it goes back to the government. They want us to buy the cases for \$6,000, then sell or rent them to the National Gallery for \$3,000, in which case the money would go to the National Gallery. The problem with these cases is there are only twelve days between the National Gallery closing and our opening. They should try and pack the jade suit and horses first and get them on the truck, to get them here in time. Would it be cheaper to make our own cases? It is worth considering. The carriers from Toronto to Washington, Washington to Kansas City, and Kansas City to Peking are completely up in the air. The draft from the State Department mentions Pan Am, but that is out now, however this is up to Washington, not us. On the question of sharing posters, Charles Parkhurst will get his head of printing to telephone Ross Taggart and talk to him. Per-Olow Leijon gave Marc the information about transparencies being sent to Mrs. Forsyth of the National Gallery. Can we use the same prints for the horse? Could these be printed in Stockholm with the plates they already have?

We will have to pay for the plates. Two sizes are plenty. It would be fine to have it done in Sweden.

Marc should write Per-Olow immediately and ask him about this. Mr. Sickman will talk to Ross.

Mr. Sickman said the catalogue is still up in the air because we have not heard anything about the copyright from Vienna. Charles Parkhurst said to call Solmssen tomorrow and put the heat on him.

Meredith Palmer called and said they are working on the copyright. Their attorneys will get in touch with Menefee Blackwell. As soon as they have the necessary legal information they will cable their Embassy in Vienna.

Mr. Sickman will call Charles Parkhurst tomorrow and tell him we want \$2,000 for the official Chinese catalogue. These are to be sold in our catalogue, which will cost \$1,000.

Mr. Sickman and Johnson asked the National Gallery to pay \$15,000 for packing and unpacking the show. Mr. Sickman said that would be much too high. If they could do both shows (here and Washington) for \$15,000 it would cost us \$7,500. The Chinese have confidence in Angate and Johnson. Parkhurst is willing to let J. Angate have \$15,000 for the two shows. If they refuse, the National Gallery will do their own.

3. The Case from Toronto.  
The National Gallery wants to buy the case for the jade and the one for the houses. Toronto will sell them at half price - \$8,000 for the two. If the National Gallery buys them it will cost them \$16,000. Then they will either sell them to us at half price, or rent them for \$8,000. This means they will lose the cases, which have to be bought with government money. The government charges \$8,000 against the National Gallery. If we use the cases and pay the National Gallery \$8,000 it goes back to the government. They want us to buy the cases for \$8,000, then sell or rent them to the National Gallery for \$8,000. In which case the money would go to the National Gallery. The problem with these cases is there are only twelve days between the National Gallery closing and our opening. They should try and pack the jade and houses first and get them on the truck, to get them here in time. Would it be cheaper to make our own cases? It is worth considering. The carriers from Toronto to Washington, Washington to Kansas City, and Kansas City to Beijing are completely up in the air. The deals from the State Department mentions Pan Am, but that is out now. However, this is up to Washington, not us. On the question of shipping posters, Charles Parkhurst will get his head of printing to telephone Ross Taggart and talk to him. Per-Olow has given Marc the information about transparencies being sent to Mrs. Forsyth of the National Gallery. Can we use the same prints for the houses? Could these be printed in Stockholm with the plates they already have?

CAT  
for reference

GUEST QUESTIONNAIRE FOR  
MINNEAPOLIS SOCIETY OF FINE ARTS PARK  
INAUGURAL CELEBRATION  
OCTOBER 5 and 6, 1974

Please complete and return the following:

I GENERAL INFORMATION

NAME \_\_\_\_\_ MAILING ADDRESS \_\_\_\_\_

ORGANIZATION \_\_\_\_\_ POSITION HELD \_\_\_\_\_

I will \_\_\_\_\_ will not \_\_\_\_\_ be able to attend the Inaugural Celebration.

Name(s) of those travelling with you \_\_\_\_\_

Time and date of arrival \_\_\_\_\_

II ACCOMMODATIONS

Unless indicated otherwise, hotel rooms will be booked for you for the nights of October 4, 5, and 6. Every effort will be made to place you in the hotel of your choice.

Hotel Preference: Marquette Inn, 710 Marquette Ave., Mpls., MN \_\_\_\_\_  
Northstar Inn, 618 Second Ave., S., Mpls., MN \_\_\_\_\_

Single room w/bath \_\_\_\_\_  
Double room w/bath \_\_\_\_\_  
Other \_\_\_\_\_ (if available)

I prefer to make my own lodging arrangements \_\_\_\_\_

My address during my Minneapolis stay \_\_\_\_\_

Phone \_\_\_\_\_

(Hotels provide airline limousine service from and to the airport).

III EVENTS

Saturday, October 5

10:00 A.M. Tour of the Fine Arts Park: The Minneapolis  
Institute of Arts, the Children's Theatre  
and School and the Minneapolis College of  
Art and Design

WILL  
ATTEND

WILL NOT  
ATTEND

\_\_\_\_\_

\_\_\_\_\_

		<u>WILL ATTEND</u>	<u>WILL NOT ATTEND</u>
11:30 A.M.	Architectural Bus Tour of Minneapolis and St Paul, including luncheon (a \$4.00 per person charge is necessary to cover costs).	_____	_____
2:00-4:00 P.M.	Tours of the Fine Arts Park will be available for those who wish to take one	_____	_____
3:30 P.M.	Architectural Bus Tour returns to Hotel		
7:00 P.M.	Cocktails and dinner at the Fine Arts Park (\$25.00 per person; formal invitations will be sent later)	_____	_____
10:30 P.M.	Special performance by Children's Theatre Company of scenes from one of their productions	_____	_____
Sunday, October 6			
9:30 A.M.	Reception at Walker Art Center	_____	_____
12:00 P.M.	Concert by the University of Minnesota Concert Band at the Fine Arts Park prior to the Inaugural Ceremony	_____	_____
1:00 P.M.	Opening Ceremonies for the Minneapolis Society of Fine Arts Park	_____	_____
2:00-5:00 P.M.	Inaugural Festival- Open House and special performance activities at the Fine Arts Park		
2:00-5:00 P.M.	Special buses leave hourly to take guests back to the hotels		

Special bus service will be provided from the hotels for all of the events listed above.

PLEASE RETURN BY SEPTEMBER 9 , TO:

Mrs. Stan D. Donnelly  
Inaugural Celebration Office  
Minneapolis Society of Fine Arts Park  
100 East 22nd Street  
Minneapolis, Minnesota 55404

An updated schedule of activities and further information concerning the Inaugural Celebration will be left for your arrival at the hotel or mailed to your Minneapolis address as indicated.

At 8:50 am Wednesday, October 2nd, at home, a call from Alex Lacy, stating that during the morning the National Endowment for the Humanities would make a press release of a grant of \$197,401 to the Nelson Gallery. I pointed out that this anticipates or precedes the press release by the State Department, and he said the State Department was aware of it.

I asked him about the catalogue, and he said to move ahead on it, and it it could not be fitted within the present grant we would get together to make another application.

He informed me that I would probably hear from Rep. Bolling and Sen. Symington. About 10:30 or 11:00, I received a call from Mr. Cheatum, reporter from the Kansas City Star, saying that they had had it over the wire, and asking some questions about it.

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Meeting, 11:30 am with Philip Brimble, in which it was our understanding that he would make proper notification to the TV networks.

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### Personnel in Toronto

Dr. Walter M. Tovell,	Director
Miss Barbara Stephen,	Associate Curator, Far Eastern Dept.
Dr. Doris Dohrenwend,	Far Eastern Dept.
Maxwell Henderson,	Comptroller
Bernard Leech,	Conservator
Ivan Lindsay,	Preparator
Mr. McDonald	Asst. Preparator
Mr. Dunlop	Secretary to the Museum

### Publicity, Public Relations, and Education

1. Small exhibitions of material from the permanent collection set up in shopping centers, hotels, public libraries, etc.
2. Posters in all of the bookstores.
3. Lecture teams sent out from the museum within a one hundred-mile radius of Toronto giving talks on the exhibition.
4. The museum organized a series of lectures by specialists from the University, purely on Chinese history several months before the exhibition. Charge of \$150 for four lectures.
5. In Toronto no objection to lectures in the museum. Sherman Lee, Jan Fontein, James Cahill, and d'Argencè. Lecture series at 6:00, gallery lectures at 8:00.
6. Museum docents give tours of the museum's permanent collection pointing out objects which relate to those in the exhibition. The preparation of these guided tours was aided by the Chinese archaeologists and approved by them.
7. Kits containing explanatory material, slides, etc. were sent to the schools. These were the School Kits.
8. The Chinese are desirous of passing on all news releases, radio, TV, etc, however programs have appeared on TV which are not necessarily approved by the Chinese, e.g. the BBC programs. Photographs and diagrams of sites, etc. provided by the Chinese should certainly be stipulated in the contract. The long explanatory labels accompanying the exhibition were compiled by the Toronto staff and cleared with the Chinese. Clearance required about one month.

### The Chinese Delegates

1. The Chinese delegates would prefer apartments to hotel rooms, as they sometimes wish to prepare their own food. This would probably require two apartments.
2. Check into health and accident <sup>insurance</sup> covering the Chinese curators.
3. In Toronto, security is contracted for with a private police coverage. It is understood, however, that this private security firm is directly under the Toronto Chief of Police, and is far superior to Burnes, Pinkerton, etc. In Canada, security of the exhibition is a national responsibility covered by the Federal government.

4. The Chinese delegation receives \$45 per diem.

#### Installation

1. We can probably count on considerable help from Ivan Lindsay. He has, for example, suggested that we take the plexiglass stands for the oracle bones and any other which we can use, and which will be of no further use to the Toronto Museum. Mr. Lindsay also indicates he will send us copies of his rather elaborate packing, unpacking and condition check list.  
Silica gel obtained from Grace Chemical, Baltimore. Fisher S699

#### Attendance

Information from Mr. Dunlop, Secretary to the Museum.

If there is a large crowd, there is a physical holding in the rotunda, just beyond the entrance turnstile. Visitors are released at the rate of 25 every 5 minutes, or 300 an hour.  
The average visiting time is 1 hour to 1 and a half hours per visit.

CAT

2nd October, 1974

The Honorable Richard Bolling,  
House Office Building, Room 2465,  
Washington, D.C. 20510

My dear Mr. Bolling,

Within the hour we received your thoughtful and welcome telegram concerning the grant of \$197,401 to the Nelson Gallery from the National Endowment for the Humanities. We at the Gallery feel it is a distinct honor that this very great exhibition, which has been shown in the capitals of the free world, is coming to Kansas City. The decision to allow Kansas City to hold the only second showing in America was, I believe, made by the State Department. It is my assumption that a showing at the National Gallery in Washington will accommodate the densely populated Eastern seaboard, while a second showing here in the heart of the country will serve the much larger but less densely populated areas of the Midwest, the Southwest, the Rocky Mountain area, and the West Coast.

I can assure you we are deeply conscious of the responsibility this puts upon us, but consider it a distinction and an opportunity which we must exploit to the full.

It is our anticipation that the Arts Council of the State of Missouri will also be of some financial assistance to us, particularly in exploiting the educational potential of this exhibition throughout the state of Missouri.

We also take this as a prime example of the invaluable services performed by the National Endowment for the Humanities which you and your colleagues have so generously supported.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Things to discuss...

1. The names of the Exhibition Committee, the Honorary Committee and the Working Committee.
2. Has the National Gallery sent out any advance publicity? If so, when should we?
3. Can the National Gallery and the Nelson Gallery share the poster and the printing of the "Official Catalogue."
4. May we proceed to make up slide and cassette kits?
5. Can university seminars be planned, to include for example, the University of Missouri, UMKC; Washington University, St. Louis; University of Nebraska, Lincoln; University of Kansas; University of Colorado; University of Denver; University of Iowa; University of Chicago.
6. Catalogue  
Feasibility.
  - a. Illustrations from Rheinburg - are they color separations?
  - b. Translations from the Vienna catalogue by Language Dept. UMKC. Is there an established rate?
  - c. Copyright of the Vienna catalogue.
  - d. Additional editing by Wilson and Sickman.
  - e. How long will it take for approval from Peking?
  - f. Quantity.
7. Films  
BBC and China Delegation films, 35 mm.

Conversation with Peter Solmssen, Murray Zinoman, and Meredith Palmer,  
State Department, on the afternoon of Sept. 18th.

This conversation involved:

1. Problems of public relations, and particularly the confidential material of certain aspects of the exhibition.

2. The discussion was mainly concerning the publication of a catalogue, and we are to submit a feasibility study at the earliest possible date.

3. The State Department is to check with the American Embassy in Vienna to ask whether the Vienna catalogue carries any copyrights, and would it be permissible for us to make it an exact replica, translated into English. The preliminary translated manuscript would have to be passed by the Chinese Mission (i.e. Peking) after which the galleys would also have to be checked. It was the feeling of the State Department that the catalogue would be a valuable educational project, that distribution could be made at any time to museum bookstores, university bookstores, and other such distribution outlets.

4. The Washington Mission of the PRC is concerned almost entirely with the mechanics of the exhibition, not the clearance of any educational material.

5. It is the feeling of the State Department that programs of seminars, distribution of slides, audio tapes, etc., outside the museum need not be cleared with the Chinese, but it is recommended that they follow as closely as possible the Chinese officially approved catalogue text.

6. For State Department news release and procedure, see memorandum from office of Katherine Warwick and draft of State Department release.

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Note: While in Toronto be sure to get a list of the films they are presenting. Note that the BBC films have been withdrawn.

CAT

9th September, 1974

Alexander Lacy, Esq.,  
Director of Public Programs,  
National Endowment for the Humanities,  
806 15th Street N.W., Room 1201,  
Washington, D.C. 20506

Dear Alex,

Enclosed is a copy of the Royal Ontario Museum budget. This was passed on to me with some confidence by Noah Torno, Chairman of the Chinese Exhibition Council, and also, I believe, Chairman of the Royal Ontario Museum Trustees.

All of the best.

Sincerely,

Laurence Sickman  
Director

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Enc.

September 20th, 1974

In conversation with the State Department, Mr. Zinoman said he saw no difficulty in making arrangements for representatives of the Gallery to be present at the National Gallery at the time of unpacking and installation. The National Gallery would prefer to have these people come about the 3rd day after the arrival of the cases. This will give them time to adjust themselves to the Chinese curators, the situation, and various other circumstances. They suggest on or about the 26th of November.

Get from Mr. Gaillard Ravenel full scale patterns of all the objects in the exhibition and blueprints of the Gallery designs. His assistant's name is Sexton.

On the outdoor signs the Chinese calligraphy apparently can be reproduced photographically for transfer to banners.

The National Gallery intends to purchase from Toronto two cases, the one for the jade suit, constructed at a cost of \$9,000, and that for the procession of horses, constructed at a cost of \$2,500. Toronto states they have spent \$20,000 on the graphics accompanying the exhibition.

All arrangements for the use of photograph murals, maps, descriptive tapes, graphics of all kinds, together with pedestals and armatures used at the National Gallery and which can be used in Kansas City, are to be made with Mr. Joseph G. English, Chief of Administration for the National Gallery. These will be either on a share cost, rental or possibly in some rare cases, gift basis.

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Conversation with Charles Parkhurst and others, National Gallery, 9.19.74.

Delivery of Exhibition from Washington to Kansas City

1. The pallets in aircraft are of two types: one properly called the Vietnam type is no good; the other type should be employed as it is much easier to unload.
2. Six seats should be reserved on each plane. The shipment accompanied by one representative of the Gallery, our Registrar, armed guards, (probably Sky Marshalls), and two or three Chinese from the Archaeological exhibition.
3. On arrival. Unloading area must be completely isolated and with security guards. Plane should be met by museum and possibly city officials.
4. Two or possibly three crews will be needed for unloading; one to remove the pallets from the aircraft, one to unload the cases from the pallets, and a third crew for loading the cases onto two trailer trucks. Trucks must be accompanied by armed security guards from the airfield to the Gallery. A covered area should be provided for unloading in case the weather is inclement.

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Procedure for Opening Cases

Whether in the storage or in the galleries prepared for the installation of the specific objects, there should be set up an unpacking line. The opening crew includes two men and there should be a clean-up man. Each case is locked with two locks. The Gallery Registrar will have one set of keys for one lock, the Chinese curators for another.

Each object has a Chinese fitted box. These fitted boxes are packed in excelsior. The inner box is wrapped and tied. The object within the box is also wrapped. There should be a clean-up man to clean up and carry away the excelsior, string and paper wrappings as each object is exposed. The unwrapped object is then placed on an inspection table. The Gallery Registrar is furnished with a condition book, and checks the object against the appropriate photograph. If any change in condition is noted, a polaroid photograph is taken. The object is then passed on to the Chinese curator who makes his own condition inspection.

After this the object should be placed in a padded tray on a dolly, moved to the exhibition case, and installed.

Once the case is installed it is locked and sealed, not to be opened until the close of the exhibition.

The person who checked the security arrangements at the National Gallery is Mr. Ch'i Mai Hsieh of the PRC Liaison Mission in Washington.

List of People at the National Gallery, Washington, D.C.  
202 737 4215

Charles Parkhurst	Assistant Director
Robert Amory, Jr.	
Lloyd D. Hayes	Treasurer
Joseph G. English	Administration
Howard W. Adams	Assistant Director for National Programs
Donald C. Hand	
Gaillard F. Ravenel	Exhibition Designer
Victor C. B. Covey	
Peter Davidock, Jr.	Registrar
Margaret I. Bouton	Curator of Educational Services
Katherine Warwick	Assistant Director Public Information
Theodore Amussen	Editor-in-Chief
Joe Reis	Program Development Director
Thomas Bouton	Free Gallery
Charles Hill	

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CAT

17th September, 1974

Miss Barbara Stephen,  
Associate Curator, Far Eastern Dept.,  
The Royal Ontario Museum,  
100 Queen's Park, Toronto,  
Ontario M5S 206, Canada.

Dear Miss Stephen,

It was a pleasure to see you, if only briefly, during the rather hectic time of your very grand opening.

It appears very likely now that the exhibition will come to Kansas City. In order to inform ourselves about the extent of the show and the methods of installation, we are planning to visit Toronto, arriving around noon on the 26th and departing on Sunday the 29th. There will be myself, Mr. Marc Wilson our Curator of Oriental Art, and Mr. John Lowry from the Gallery. We will be accompanied by Mrs. George Bunting, who is the Curator of our Sales and Rental Gallery and also a very distinguished collector of Chinese and Japanese art.

Our examination of the collection will, of course, be largely technical, and you may be sure we wish to cause you or any of your staff the least possible inconvenience. Mr. Torno has suggested that it might be possible to visit the exhibition between 9:00 and 10:00 before it is open to the public, and this of course, would be a great convenience on Friday and Saturday, the 27th and 28th. We will be staying at the Hyatt Regency Hotel, and hopefully we may be able to attend the exhibition as visitors on the afternoon of the 26th.

I hear that the exhibition is doing phenomenally well, as indeed it deserves to, particularly because of your superb installation.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

2 PR - Dupl.

September 17, 1974

Memo for the file/ Katherine Warwick, DIO

The form of the announcement and press coverage of the Chinese exhibition was discussed at a meeting yesterday with the Director, the Assistant Director and Murray Zinoman, and Peter Solmssen from the State Department.

The announcement will be made by the State Department as a hand out at a regular noon briefing. It may also be read. A copy of the announcement will be sent to the Gallery in advance in order to run off and mail the same day. State asked how long this would take, and we said we would need at least a day. In sum, there would be no press conference or other form of elaborate promotional ceremonies.

Following up the announcement, all press queries will be channelled through DIO, who will be briefed in advance (and perhaps on a regular basis) by State as well as Gallery personnel. Gallery staff would be reminded by the D and DA of standing policy about all press queries channelled through DIO. The Director and the Assistant Director may give a press briefing later on as the opening of the show approaches if pressure for information builds.

Because there is only one time anticipated when photographers and television can actually work in the exhibition, it was suggested by the Director that the press preview, presently scheduled for Wednesday, December 11, be held on Tuesday, December 10. This means before the reception that evening and all the other openings. It's logical to assume that they would like to have pictures of both the guests and of the objects. (Although it was not discussed, it has since come to mind that it may be advisable to break up time during the press conference to allow for a period for television, another for writing

(more)

press, and another for still photography.)

Requests for press coverage of the reception at the Gallery on the evening of Tuesday, December 10 following the dinner at the State Department are anticipated. Writing press will be admitted into the exhibition but not, of course, photographers or tv - who, however, will probably be allowed to work in the reception area (an as yet un-determined location).

Requests for press coverage on Wednesday evening, December 11 at the reception for the diplomatic community and Congress are also expected. Again, the ground-rules would be only writing press allowed in the exhibition, but tv and still photography may cover the reception (again, in some as yet undetermined location).

Press coverage of the public invitational opening (NGA mailing list) and the first public opening on December 12 & 13 respectively is also anticipated. Again, only writing press allowed in the exhibition, but tv and still photographers may work elsewhere in public areas in the building.

Regarding interviews with the Chinese curators, we will take each request up individually, asking the curators in each instance whether they would like to take on the interview.

Television "specials" (as distinguished from straight news or news features) will be taken up individually on request. The Chinese do not see them as a part of our "free press" and may want to have some control, which in turn may scare away the networks.

A hard-and-fast policy on USIA was discussed with regards to how much they would be allowed to photograph or film in the exhibition, if at all, and again it was decided that this would be taken up on request.

cc: D  
DA



# Department of State

# TELEGRAM

LIMITED OFFICIAL USE 7497

PAGE 01 STATE 205155

51  
ORIGIN CU-05

INFO OCT-01 EA-07 ISO-00 NSC-07 NSCE-00 PA-04 PRS-01  
USIA-15 SHI-01 L-03 SAJ-01 SAM-01 INR-11 NGA-01 EB-11  
COME-00 CIAE-00 7069 R

DRAFTED BY CU/EA:HZINOMAN:YLP  
APPROVED BY CU/EA:RNICHOLS  
EA/PRCH - MR. TAYLOR (DRAFT)  
CU/ARTS - MR. SOLHSEN (DRAFT)

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LIMITED OFFICIAL USE STATE 205155

E.O. 11652: GDS  
TAGS: SCUL, CH  
SUBJECT: CHINESE ARCHEOLOGICAL EXHIBITION: PRESS RELEASE

1. FOLLOWING IS TEXT OF PUBLICITY RELEASE WHICH WE PLAN  
RELEASE WHEN LETTERS EXCHANGED AND PROTOCOL SIGNED. PLEASE  
CLEAR TEXT WITH CHINESE AS SOON AS POSSIBLE. BEGIN TEXT  
ARCHEOLOGICAL FINDS FROM THE PEOPLE'S REPUBLIC OF CHINA.  
THE EXHIBITION OF CHINESE ART AND ARCHEOLOGICAL ARTIFACTS  
FROM THE PEOPLE'S REPUBLIC OF CHINA, SEEN IN EUROPE AND  
CANADA DURING THE PAST 16 MONTHS, WILL COME TO THE UNITED  
STATES AND GO ON VIEW THE SECOND WEEK OF DECEMBER, 1974,  
AT THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

THE EXHIBITION ALSO WILL BE SEEN IN THE SPRING OF 1975 AT  
THE NELSON GALLERY-ATKINS MUSEUM IN KANSAS CITY, MISSOURI.  
THE OBJECTS WILL THEN BE RETURNED TO PEKING.

THE SOME 380 ANCIENT TREASURES INCLUDE THE NON-FAMOUS  
FLYING HORSE OF KANSU (FIRST CENTURY A.D.) AND THE JADE AND

LIMITED OFFICIAL USE



# Department of State

# TELEGRAM

LIMITED OFFICIAL USE

PAGE 02 STATE 205155

GOLD SHROUD OF PRINCESS YOU WAN (LATE SECOND CENTURY B.C.)

THE TRAVELLING ASSEMBLAGE REPRESENTS THE CHOICES OF THOUSANDS OF OBJECTS EXCAVATED IN THE PEOPLE'S REPUBLIC OF CHINA FROM 1949 TO 1972. INCLUDED ARE BRONZES, POTTERY, PORCELAINS AND TEXTILES RANGING FROM PREHISTORY TO THE

YUAN DYNASTY ENDING IN THE LATE FOURTEENTH CENTURY A.D.

THE EXHIBITION WILL BE ONE OF THE LARGEST INTERNATIONAL ART LOANS TO COME TO THE UNITED STATES. THE TRANSPORT REQUIRES EXTRAORDINARY PACKING AND TRAVEL PROVISIONS. PACKED IN SPECIALLY CONSTRUCTED CASES FITTED WITH SHOCK-ABSORBING MATERIALS, THE EXHIBITION WEIGHS 13 TONS AND WILL BE BROUGHT TO WASHINGTON FROM CANADA. FOUR CURATORS FROM THE PEOPLE'S REPUBLIC OF CHINA WILL BE ACCOMPANYING THE EXHIBITION DURING ITS STAY IN THE UNITED STATES.

ARRANGEMENTS WITH THE PEOPLE'S REPUBLIC OF CHINA HAVE BEEN MADE IN PEKING BY THE UNITED STATES LIAISON OFFICE IN CHINA. IN THE UNITED STATES, PREPARATIONS FOR THE EXHIBITION ARE BEING HANDLED BY THE STAFFS OF THE NATIONAL GALLERY OF ART AND THE NELSON GALLERY-ATKINS MUSEUM WITH SUPPORT FROM THE STAFF OF THE FREER GALLERY OF ORIENTAL ART AND IN COORDINATION WITH THE LIAISON OFFICE OF THE PEOPLE'S REPUBLIC OF CHINA IN THE UNITED STATES AND THE DEPARTMENT OF STATE'S BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS.

THE VISIT OF THE EXHIBITION TO THE U.S. IS A FURTHER DEVELOPMENT OF THE CULTURAL EXCHANGES ENVISAGED BY THE SHANGHAI COMMUNIQUE OF FEBRUARY 1972. PRELIMINARY AGREEMENT WAS WORKED OUT DURING SECRETARY KISSINGER'S FALL 1973 VISIT TO THE PEOPLE'S REPUBLIC OF CHINA.

GENEROUS GRANTS TOWARD THE EXTRAORDINARY EXPENSES OF THE EXHIBITION HAVE BEEN PROVIDED THE NATIONAL GALLERY OF ART BY THE INTERNATIONAL BUSINESS MACHINE CORPORATION AND THE NELSON GALLERY-ATKINS MUSEUM BY THE NATIONAL ENDOWMENT FOR THE HUMANITIES. PAN AMERICAN AIRWAYS

LIMITED OFFICIAL USE



# Department of State

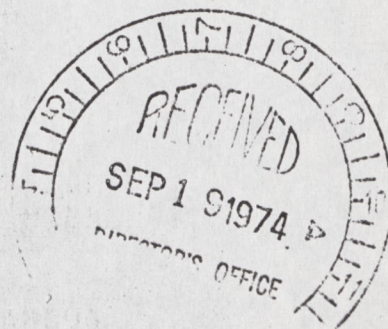
# TELEGRAM

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PAGE 03 STATE 205155

HAS GENEROUSLY AGREED TO RETURN THE EXHIBITS FROM KANSAS  
CITY TO PEKING. END TEXT. 4

LIMITED OFFICIAL USE



17th September, 1974

Dr. Doris Dohrenwend,  
Far Eastern Department,  
The Royal Ontario Museum,  
100 Queen's Park, Toronto,  
Ontario M5S 206, Canada.

Dear Doris,

I remember with gratitude your help in getting me into the show during the press preview. It is certainly a marvellously presented exhibition, and I am looking forward with high anticipation to seeing it again.

A group of us - myself, Marc Wilson our Oriental Curator, John Lowry our Gallery Designer, and Mrs. George Bunting, Curator and also collector of Chinese and Japanese art - will be in Toronto from around noon on the 26th until Sunday morning the 29th. The main purpose of our visit, of course, will be to study the exhibition with the prospect in mind of installing it in Kansas City, which will be, believe me, no easy task.

You may be sure we will make every effort to cause you and the members of your staff the least possible inconvenience, but I do hope we will have the pleasure of seeing you.

With every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf

CAT

25th September, 1974

Alex Lacy, Esq.,  
Director of Public Programs,  
NEH,  
806 15th Street, N.W., Room 1201  
Washington, D.C. 20506

Dear Alex,

Following our telephone conversation this afternoon, we are asking the Department of Foreign Languages at the University of Missouri - Kansas City to proceed with the translation. I believe they plan to farm out twelve or fifteen pages to a number of translators.

Also I am enclosing a copy of our estimate of the time schedule, which is cutting it down to as close a margin as possible.

As you will note, the two unknowns are the length of time it would take for ~~approval~~ from Peking, both for the manuscript and for the galley. Hopefully we have left enough time in our schedule. Our printer makes a very general estimate of approximately \$3.00 per unit cost.

I am off to Toronto tomorrow with our Designer and Marc Wilson, the Curator, for about a three day study of the exhibition installation and briefings from their security office and administrator. I will be back early next week and you will probably hear from me.

With all good wishes.

Sincerely,

Laurence Sickman  
Director

LS:jf

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

Memo:

To: Mr. Sickman

Re: Translation of Vienna China text.

The university people in the Foreign Language department have consulted on the translation of the Vienna Catalogue, and have based their figure on the rate perscribed by the American Translator's Association for what is termed semi-technical, which rate is \$5.00 per 100 words.

At this figure they have given an estimate of \$1,575.00

They feel that they can complete the job in three weeks after we have given them the go ahead. They will supply us with double spaced type,d copy.

Prof. Tankersley has told me that there is in town a ITA [international translators' association] a commercial firm of translators, who could give us a bid. Personally I would rather stick with the Univ. people, and would suspect that they would be no higher priced than the commercial firm.

RET

WILLIAM ROCKHILL NELSON GALLERY OF ART  
The William Rockhill Nelson Trust  
ATKINS MUSEUM OF FINE ARTS  
4525 OAK STREET  
KANSAS CITY, MISSOURI 64111  
(816) 561-4000

Memo

To: Mr. Sickman

Re: Feasibility of publishing China Catalogue

In a discussion with Mr. Navran he said that the printing of the China Catalogue would require at least 3 weeks running two presses 24 hours a day.

The binding would take at least one month, although copies could be supplied at intervals as they were finished.

It will take 60 to 90 days for delivery of paper.

Translation of the Vienna text will take 3 weeks, after permission to start has been given.

Time schedule:

- Oct. 1. Give go-ahead to the translators.
- Oct. 21 Translation complete
- Nov. 11 Editing of translations and completion of final typing so that mss can be forwarded to Peking
- Dec. 11 Mss returned from Peking with approval  
Only at this point can the printer start any kind of work. At this point he should and can begin setting copy, making plates for the color and b & w illustrations, and begin his page lay-out.
- Jan 2 Galleys of text completed and ready to transmit to Peking for final approval.
- Jan 15 Approved galleys returned.  
During the galleys trip to Peking the printer will continue to make cuts and lay out pages but will not do anything final with the text. At this point corrections can be made to the text and final go-ahead given for the completion of the catalogue.
- Mar 10 Proposed completion date for the Catalogue.

RET

CAT

25th September, 1978

Peter Solmssen, Esq.,  
Bureau of Educational & Cultural Affairs,  
Department of State,  
2201 C Street N.W.,  
Washington, D.C. 20520

Dear Mr. Solmssen,

I am enclosing a copy of my letter of this date to Alex Lacy, and copies of the enclosures.

It has been rather difficult to work out a time schedule, because of course, the reaction of the Chinese and the approval of Peking is somewhat of an unknown quality.

Alex Lacy has advised us to at least proceed with the translation, which will start this week.

Hopefully we will have some word from Vienna concerning their willingness for us to use their material, and I much hope they will look upon this with favor.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Enc.

CAT

20th September, 1974

Peter Solmssen, Esq.,  
Division of the Advisor on the Arts,  
Bureau of Educational & Cultural Affairs,  
Department of State,  
2201 C. Street N.W.,  
Washington, D.C. 20520

Dear Peter Solmssen,

Thank you for giving me so much of your time on Wednesday last. I found our conversation helpful and valuable.

Immediately on my return we are starting a feasibility analysis concerning the publication of an English translation duplicate of the Vienna catalogue, and I should be able to forward this to you early in the week. Meanwhile it would be helpful if through our Embassy in Austria we might find out whether the Viennese would be pleased or annoyed should we reproduce their catalogue.

We will be subscribing to the "official translation of the Chinese text" being printed by the National Gallery for distribution during the exhibition here. Should it prove impractical for any reason to reproduce the Vienna catalogue, I suppose then it would be best for us to subscribe to the National Gallery's illustrated booklet. I am hopeful, however, that a catalogue will be possible, but even a preliminary study of the costs suggests that a special grant might be necessary from the National Endowment for the Humanities, should they be willing.

As plans progress for the educational exploitation of the exhibition's potential, I will undoubtedly be in touch with Murray Zinoman and lean heavily on his advice.

With all good wishes.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

CAT

20th September, 1974

Miss Meredith Palmer,  
Arts Analyst,  
Division of the Advisor on the Arts,  
Bureau of Educational & Cultural Affairs,  
Department of State,  
2201 C Street N.W.,  
Washington, D.C. 20520

Dear Miss Palmer,

It was a pleasure to meet with all of you on Wednesday last, and I profited very much from our conversations.

I am sorry I did not have longer to talk to you about your special interest in cultural properties, but I had an early plane and it was necessary to see Tom Lawton, if only for a moment.

The address of George Stout, who is retired as director of the Isabella Stewart Gardner Museum, is now 350 Sharon Park Drive, Apt. C-23, Menlo Park, California 94025. He was the first director of the Arts and Monuments Division of the special staff of McArthur's headquarters in Tokyo, and I am sure he would be a help to you in suggesting where pertinent documents might be found.

The denunciation of American addiction to the collection of works of art appears in the following: Wen-wu Ts'an-kao Tzu-liao 1955, No. 7, p. 45 ff. I am sure a copy of this can be found in the Freer Gallery and the Library of Congress as well. It is well to bear in mind the year in which this diatribe was composed.

With all good wishes.

Sincerely,

Laurence Sickman  
Director

LS:jf

WEN-WU TS'AN-K'AO

Tzu-liao 1955, No. 7, p45ff

List of films is attached.

Of all the films shown, 4 are 35 mm.

The Royal Ontario Museum charges \$1.00 admission for  
the film showing.

Film Programme  
during  
The Exhibition of Archaeological Finds of the  
Peoples Republic of China Aug. 8 - Nov. 16/74

Tuesdays, August 13 - November 12

7:00 p.m. Acrobatics. 1 hr. 15 mins. 16 mm  
8:30 p.m. 2 Felix Green films approx. 1 hr. 16 mm

Wednesdays, August 14 - November 13

7:00 p.m. New Discoveries in Archaeology  
and either Prawns or Bamboo approx. 1 hr. 35 mm  
8:30 p.m. Historic Relics Unearthed During the Cultural Revolution approx. 1 hr. 35 mm

Thursdays, August 8 and 29

7:00 p.m. ~~Prawns and Bamboo approx. 1 hr. 35 mm~~ Acupuncture Anaesthesia  
8:30 p.m. Acupuncture Anaesthesia approx. 1 hr. 35 mm

Thursdays, August 15 and September 5

7:00 p.m. Taking Tiger Mountain by Strategy 2 hr. 16 mm

Thursdays, August 22 and September 12

7:00 p.m. Red Detachment of Women 2 hr. 16 mm

Sundays, August 11 to September 15

2:30 p.m. Taking Tiger Mountain by Strategy 2 hr. 16 mm  
7:30 p.m. Red Detachment of Women 2 hr. 16 mm

Thursdays, September 19, October 10 and 31

7:00 p.m. On Perilous Peaks Dwells Beauty in Infinite Variety. approx. 50 mins. 35 mm  
8:30 p.m. Sparkling Canals of Shaoshan  
and China Today 1 hr. & 15 mins. 35 mm

Thursdays, September 26, October 3, 17, 24, November 7 and 14

7:00 p.m. The White-haired Girl 2 hrs. 16 mm

Sundays, September 22 to November 10

2:30 p.m. The White-haired Girl 2 hrs. 16 mm  
7:30 p.m. The White-haired Girl 2 hrs. 16 mm.

ROM Theatre

Admission \$1.00

Programme Subject to Change

Number of Square Feet Devoted to the Exhibition of Archaeological Finds  
of the People's Republic of China  
National Gallery of Art

I

1. The National Gallery of Art will devote 16,716 square feet exclusively to the Exhibition of Archaeological Finds of the People's Republic of China.
2. A comparison with past exhibitions held at the National Gallery of Art demonstrates that this is the largest amount of space ever given to a single exhibition. The average show at the National Gallery usually occupies 5,500 square feet of space.

For example, the exceptionally large exhibition, Frederick Law Olmstead/USA, presented in 1972, occupied 10,700 square feet. The current exhibition, African Art and Motion, the largest and most complex show ever mounted by the National Gallery of Art, occupies only 12,689 square feet.

II

In addition, consideration must be given to those ancillary spaces that the National Gallery will devote to the handling of visitors to the exhibition. These are:

1. Sixth Street lobby and entry areas, for reception and entry, including photographic murals relating to the exhibition	3,735 sq. ft.
2. West lobby area, to be used for visitor circulation, not customarily open for public use	2,765 sq. ft.
3. Rotunda area, for lines of visitors	<u>9,759 sq. ft.</u>
SUBTOTAL, ADDITIONAL SPACES	16,250 sq. ft.
TOTAL, EXHIBITION PLUS CIRCULATION SPACES	32,966 sq. ft.

III

Additionally, visitors to the exhibition will be able to avail themselves of the services offered in the following other areas in the building: cafeteria, 2 checkrooms, 8 public lavatories, 2 smoking lounges, 3 regular publications sales rooms, and 2 visitors' information centers.

*Security*

Memorandum Regarding Security at the National Gallery of Art for the  
Exhibition of Archaeological Finds of the People's Republic of China

As a result of the conversation with Mr. Ch'i mei Hsieh and other members of the Washington Liaison office of the People's Republic of China who visited the National Gallery of Art on August 16, 1974, this memorandum on some aspects of security for the Exhibition of Archaeological Finds of the People's Republic of China will be deliberately couched in general terms.

1. While the exhibition is open to the public there will be two (2) armed guards at both the entrance and exit to the exhibition.
2. There will be at least one guard for every two (2) galleries and the guard will be able to watch both galleries more or less constantly.
3. Certain guards will be equipped with two-way walkie-talkies (radio devices) and can thus communicate with each other and with the Guard Office instantaneously.
4. The exhibition will be patrolled 24 hours a day, seven days a week, by armed guards and guards with supervisory capacity.
5. A closed-circuit television camera will be focused upon the entrance and exit of the exhibition and the monitors for these cameras will be under constant surveillance in the Guard Office.
6. The exhibition area or its immediate surroundings will be equipped with the following:
  - a. fire alarm
  - b. two types of fire extinguishers (wet and dry)
  - c. fire blankets
  - d. fire hoses, attached to standpipes
  - e. telephones
  - f. bomb blankets

9th September, 1974

Noah Torno, Esq.,  
Chairman, Chinese Exhibition Council,  
The Royal Ontario Museum,  
100 Queen's Park, Toronto,  
Ontario M5S 206, Canada.

Dear Noah,

I can only repeat that attending the marvellously well organized ceremonies at the time of the opening of the exhibition was a memorable event. It was especially pleasureable for me, thanks to the hospitality and many kindnesses extended me by you and Rose. At this end we are still plagued by the uncertainties which I am sure you have experienced throughout. Nevertheless we are urged by the official people in Washington to proceed with our plans, although we have no firm agreement with the Chinese delegation.

From your letter and from others I have heard of the phenomenal attendance at the exhibition, and I am sure both you and the Chinese must be deeply gratified. If indeed the exhibition comes here I am sure we will not be able in any way to rival the handsome installations of Toronto, but we do hope to learn from them.

Present plans are that I, Marc Wilson, Curator of Oriental Art, and John Lowry, our Gallery designer, will visit Toronto the 26th, 27th and 28th of this month. We have arranged to arrive around noon on the 26th, and remain Friday and Saturday, and leave on Sunday. Currently we have rooms at the Hyatt Regency. It is possible that Mrs. George Bunting may accompany us. Mrs. Bunting has not only a highly distinguished collection of Far Eastern art, but is one of our patrons, and is in charge of our Sales and Rental Gallery. In addition to again enjoying the exhibition it will be our task, of course, to study your installations, and particularly to estimate the character of the material against its installation here. Prior to our arrival I will be in touch with members of the museum staff.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

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# The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The Royal Ontario Museum  
August 8th — November 16th, 1974

August 19, 1974

Mr. L. Sickman  
Director of the William Rockhill Nelson Gallery &  
Atkins Museum of Fine Arts  
Kansas City, Missouri

Dear Mr. Sickman

*L. Sickman*  
I am writing to express our appreciation that you were able to attend the opening ceremonies of the Exhibition of Archaeological Finds of the People's Republic of China at the Royal Ontario Museum on August 7, 1974.

We were of course blessed with good weather so that all our guests could be accommodated in the Garden until it was time for them to tour the Exhibition. The interest was so high that the last guest did not complete his tour until nearly midnight, a full hour after the planned closing time.

You may be interested to know that public interest is equally high. For the first seven days of the Exhibition, our paid attendance has maintained a steady level in excess of 4,000 visitors each day, despite the strike in the Toronto bus and subway system which began on the fourth day of the Exhibition.

I appreciate that walking around the Exhibition on the evening of August 7 was of necessity rather hurried. If at any time before the Exhibition closes on November 16, you would like to arrange a private visit, would you please get in touch with me. We have arranged to receive VIP visitors each weekday from Monday to Friday between 9:00 a.m. and 10:00 a.m. before the Exhibition is open to the general public. However, if these times are not convenient, it may be possible to arrange another time.

With all good wishes.

Yours sincerely,

*Noah Torno*  
Noah Torno  
Chairman  
Chinese Exhibition Council

WILLIAM ROCKHILL NELSON GALLERY OF ART

Office of  
LAURENCE SICKMAN  
DIRECTOR

The William Rockhill Nelson Trust  
ATKINS MUSEUM OF FINE ARTS  
4525 OAK STREET  
KANSAS CITY, MISSOURI 64111  
(816) 561-4000

UNIVERSITY TRUSTEES:  
MILTON MCGREEVY  
MENEFFEE D. BLACKWELL  
HERMAN R. SUTHERLAND

5th September, 1974

Mrs. Emily Rice,  
Executive Director,  
Missouri State Council on the Arts,  
Suite 410, 111 South Bemiston,  
St. Louis, Missouri 63105

Dear Mrs. Rice,

This is a very tardy reply indeed to your good letter of August 9th. I have, however, just returned to my desk from vacation.

During the interim, even while at Martha's Vineyard I was in telephone contact with the National Gallery and the Department of State, and this week am picking up the threads where we left off.

On the 7th of August I attended the formal preview opening of the Archaeological Finds of the People's Republic of China, and the following day a reception given by the Chinese Ambassador to Canada. This trip gave me a much clearer idea of the material and content of the exhibition, and we have been discussing means of exploiting its potential when the exhibition comes to Kansas City.

During my absence Mr. Marc Wilson attended a two day meeting called by the National Committee on United States - China Relations, in Washington, at which representatives of the Department of State, the National Gallery, Washington, and the National Endowment for the Humanities were present. The burden of their deliberations concerned the best means for making the most advantageous use of the exhibition on various educational levels.

Because of the concentration of universities on the east coast, a great deal of their efforts will be directed to the academic world. For our part we are basically interested in a wider, probably less specialized audience, and hope to use this opportunity to introduce a broad spectrum of the Missouri public to the history and achievements of the greatest civilization in Asia.

Because we have not yet been able to learn the kind of visual material, slides, photographs, etc., that will be available, and the precise information that would be used in publications and, for example, auditory tapes, it is not possible for us now, unfortunately, to make a definite detailed request accompanied by a comprehensive budget.

Since we are working so closely with the NEH I have taken the liberty of asking Mr. Alexander Lacy to telephone you and clarify somewhat the reason for the delay, and inform you of the kind of support the NEH is

Mrs. Emily Rice

-2-

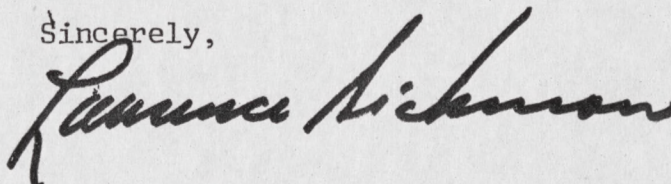
5th September, 1974

planning to extend us.

Later in the month, I and other representatives from the Gallery will again visit the exhibition in Toronto for the purpose of analyzing its possibilities in more detail and will go from there to Washington for further consultation with the Department of State, the National Gallery, and HEW.

At the moment, then, all I can do is beg the indulgence of the members of the Missouri State Council on the Arts, who have already expressed their willingness to lend us generous support.

Sincerely,

A handwritten signature in cursive script, reading "Laurence Sickman". The signature is written in dark ink and is positioned above the printed name and title.

Laurence Sickman  
Director

LS:jf

cc: David H. Morton  
Adam Aronson  
Lyman Field  
Mrs. Charles Price

MISSOURI  
STATE  
COUNCIL  
ON  
THE  
ARTS

August 9, 1974

SUITE 410, 111 SOUTH BEMISTON  
SAINT LOUIS, MISSOURI 63105  
PHONE: (314) 721-1672

CHRISTOPHER S. BOND  
GOVERNOR

MRS. EMILY RICE  
EXECUTIVE DIRECTOR

JOSEPH O. FISCHER  
ASSISTANT DIRECTOR

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GEORGE ROSBOROUGH, JR.  
MRS. RICHARD SOUTHERN

STAFF  
MRS. LOTTIE WRIGHT  
MRS. SHARON ZEHNTNER  
MISS SUSAN PARADEE

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, MO 64111

Dear Mr. Sickman:

Your letter of July 31, 1974, has been received. We understand your situation and the fact that it will not be possible for you to have all the necessary data gathered at this time for an application.

We are looking forward to hearing from you concerning results of the August 12 meeting. The Council members will be kept informed as details are worked out on the Nelson Gallery scheduling of the China exhibit.

If it will not be possible to have details worked out before the September meeting, I hope to be able to report then to the Council on your progress.

We look forward to working with you in this most exciting project.

Sincerely,

*Emily Rice*

Emily Rice  
Executive Director

ER/sp

CC: David H. Morton  
Adam Aronson

Alex Lacy,  
Director of Public Programs,  
NEH,  
806 15th Street N.W., Room 1201,  
Washington, D.C. 20506

Tel: 202 382 1111

Cunningham,  
State Department,  
2201 C Street N.W.,  
Washington, D.C. 20520

Tel: 202 632 8041

Howard Adams,  
Assistant Director for National Programs,  
National Gallery of Art,  
Constitution Avenue at 6th Street, N.W.,  
Washington, D.C. 20565

Tel: 202 737 4215

Dr. Ronald S. Berman,  
Chairman,  
National Endowment for the Humanities,  
806 15th Street, N.W., Room 1001,  
Washington, D.C. 20506

David Morton,  
Chairman, Missouri State Council on the Arts,  
702 Corby Building,  
St. Joseph, Missouri 64501

816 279 1801 Home  
Tel: 816 842 6031 Office

Mrs. Emily Rice,  
Executive Director, Missouri State Council on the Arts,  
Suite 410, 111 South Bemiston,  
St. Louis, Mo. 63105

Tel: 314 721 1672

Adam Aronson,  
Chairman, Visual Arts Committee,  
Missouri State Council on the Arts,  
Mark Twain Bancshares, Inc.,  
7733 Forsyth Blvd.,  
St. Louis, Mo. 63105

Tel: 312 727 1000

Meredith Palmer (and Peter Solmssen) Arts Analyst, Division of the Advisor on the  
State Department, Arts, Bureau of Educational & Cultural Affairs  
2201 C Street N.W.,  
Washington, D.C. 20520

Tel: 202 632 2800

Charles Hill  
Executive Assist. to Ambassador E. Bunker, State Dept. Room 7260. W.D.C. 20520  
Jan Berris,  
Associate Program Director of the  
National Committee of the United States - China Relations,  
777 United Nations Plaza,  
New York, N.Y. 10017

Tel: 202 632 3232 Put on envelope S/AB

Tel: 212 682 6848

*Security Duplicate*

CONFIDENTIAL

August 30, 1974

Dear Mr. Zinoman:

Enclosed are two memoranda. The first details those aspects of security for the exhibition that were discussed at the time of the visit of Mr. Reich and his colleagues to the National Gallery of Art.

In transmitting this information to the Chinese, it should be emphasized that this is only a small portion of a larger security memorandum covering all phases of the exhibition that will be forthcoming as soon as more detailed information is available.

The second deals with the question of square footage.

With all best,

Sincerely,

J. Carter Brown  
Director

Mr. Murray Zinoman  
Bureau of Educational  
and Cultural Affairs  
Room 5809  
Department of State  
22nd and C Streets, N.W.  
Washington, D.C. 20520

Enclosures

cc: Peter Solmassen

cc: DA

A

J. Hand

JH:tlc

Memorandum Regarding Security at the National Gallery of Art for  
the Exhibition of Archeological Finds of the People's Republic  
of China

As a result of the conversation with Mr. Chi mei Haich and other members of the Washington Liaison office of the People's Republic of China who visited the National Gallery of Art on August 16, 1974, this memorandum on some aspects of security for the Exhibition of Archeological Finds of the People's Republic of China will be deliberately couched in general terms.

1. While the exhibition is open to the public there will be two (2) armed guards at both the entrance and exit to the exhibition.
2. There will be at least one guard for every two (2) galleries and the guard will be able to watch both galleries more or less constantly.
3. Certain guards will be equipped with two-way walkie-talkies (radio devices) and can thus communicate with each other and with the Guard Office instantaneously.
4. The exhibition will be patrolled 24 hours a day, seven days a week, by armed guards and guards with supervisory capacity.
5. A closed-circuit television camera will be focused upon the entrance and exit of the exhibition and the monitors for these cameras will be under constant surveillance in the Guard Office.
6. The exhibition area or its immediate surroundings will be equipped with the following:
  - a. fire alarms
  - b. two types of fire extinguishers (wet and dry)
  - c. fire blankets
  - d. fire hoses, attached to standpipes
  - e. telephones
  - f. bomb blankets

Number of Square Feet Devoted to the Exhibition of Archeological  
Finds of the People's Republic of China  
National Gallery of Art

I.

1. The National Gallery of Art will devote 16,716 square feet exclusively to the Exhibition of Archeological Finds of the People's Republic of China.

2. A comparison with past exhibitions held at the National Gallery of Art demonstrates that this is the largest amount of space ever given to a single exhibition. The average show at the National Gallery usually occupies 5,500 square feet of space.

For example, the exceptionally large exhibition, Frederick Law Olmsted/USA, presented in 1972, occupied 18,700 square feet. The current exhibition, African Art and Motion, the largest and most complex show ever mounted by the National Gallery of Art, occupies only 12,689 square feet.

II.

In addition, consideration must be given to those ancillary spaces that the National Gallery will devote to the handling of visitors to the exhibition. These are:

1. Sixth Street lobby and entry areas,  
for reception and entry, including  
photographic murals relating to the  
exhibition

3,735 sq. ft.

2. West lobby area, to be used for  
visitor circulation, not customarily  
open for public use

2,765 sq. ft.

3. Rotunda area, for lines of  
visitors

9,752 sq. ft.

SUBTOTAL, ADDITIONAL SPACES

16,250 sq. ft.

TOTAL, EXHIBITION PLUS  
CIRCULATION SPACES

32,966 sq. ft.

III.

Additionally, visitors to the exhibition will be able to avail themselves of the services offered in the following other areas in the building: cafeteria, 2 checkrooms, 8 public lavatories, 2 smoking lounges, 3 regular publications sales rooms, and 2 visitors' information centers.

5th August, 1974

Dr. Patricia McIlrath, UMKC, called. Would like to work in a series of lectures on the Chinese theater if the exhibition is coming to Kansas City.

Since she has to make up her fall schedule as soon as possible, she should be notified the moment we have the green light.

L. Sickman suggested to Dr. McIlrath that she might get a grant in aid from NEH for a seminar on the Chinese theater, should the exhibition materialize.

---

Y  
b  
O  
C

Chinese Exhibit

5th August, 1974

J. Carter Brown, Esq.,  
Director,  
National Gallery of Art,  
Washington, D.C. 20565

Dear Carter,

C There is one aspect of the newly proposed itinerary for the Chinese exhibition which concerns me very much. It is the matter I mentioned in my letter of July 30th, that is the shortness of time between the closing in Washington and the opening in Kansas City.

O The best estimates I have been able to get from those who have had the exhibition are that packing requires approximately eight days and installation approximately two weeks.

P With our present schedule, installation time here will be limited to one week. This is not impossible, but will certainly require quite a bit of doing.

Every good wish.

Sincerely,

Y  
Laurence Sickman  
Director

LS:jf

Chinese Ex

2nd August, 1974

Alex Lacy, Esq.,  
Director of Public Programs,  
National Endowment for the Humanities,  
806 15th Street, N.W., Room 1201,  
Washington, D.C. 20506

Dear Alex,

C As I mentioned to you, I am going on a  
far-too-long deferred vacation.

Mrs. Finnell, my secretary, however, can  
reach me at any time.

O Marc Wilson will be in Kansas City and  
can be reached through the Gallery or through  
his home telephone LO 1 4173.

Wilson expects to attend the meeting  
with the National Committee on U.S.-China  
Relations on August 12th.

P Every good wish.

Sincerely yours,

Laurence Sickman  
Director

Y  
LS:jf

# NATIONAL COMMITTEE ON UNITED STATES-CHINA RELATIONS, INC.

777 UNITED NATIONS PLAZA, 9B, NEW YORK, NEW YORK 10017 (212) 682-6848

## BOARD OF DIRECTORS

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August 2, 1974

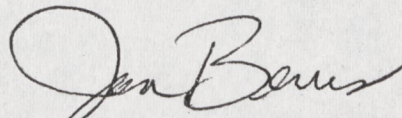
Mr. Mark Wilson  
Curator of Far Eastern Art  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Wilson:

This is just a short note to confirm our telephone conversation about the meeting on August 12, 1974. It will be held at the National Endowment for the Humanities (806 15th Street, N.W., Washington, D.C.) in the First Floor Conference Room at 10:00 a.m. If the meeting runs past Noon, we will bring in sandwiches and have a working lunch.

The essential purpose of this gathering is to sketch out the framework for a proposal to be submitted to N.E.H. concerning the educational spin-offs of the Archeological Exhibit. Although a full range of educational programs will be discussed, this meeting will focus primarily on setting up a mechanism for the disbursement of grants to graduate students, art historians, and archeologists who wish to visit the exhibit. A list of those who will be attending the meeting is attached.

Sincerely,



Jan Carol Berris  
Program Associate

## STAFF

### *President*

CHARLES W. YOST

### *Vice President*

DOUGLAS P. MURRAY

### *Program Associates*

JAN CAROL BERRIS

PEGGY BLUMENTHAL

ARNE J. DE KEIJZER

ARLENE S. POSNER

### *Program Assistant*

ROBERT GOLDBERG

### *Administrative Associate*

ADELE GORGES

JCB/ma  
enclosure

# NATIONAL COMMITTEE ON UNITED STATES-CHINA RELATIONS, INC.

777 UNITED NATIONS PLAZA, 9B, NEW YORK, NEW YORK 10017 (212) 682-6848

## PARTICIPANTS FOR AUGUST 12, 1974 MEETING ON THE ARCHEOLOGY EXHIBIT

Douglas P. Murray  
(Chairman of the Meeting)  
Vice President, National  
Committee on U.S.-China  
Relations

Margaret Bouten  
Director, Educational Division  
National Gallery

Arne J. de Keijzer  
Program Associate  
National Committee on  
U.S.-China Relations

Alexander Eckstein  
Chairman of the Sub-committee  
on Exchanges, National  
Committee on U.S.-China  
Relations

Richard Edwards  
Professor of Art History  
University of Michigan

Anne Keatley  
Staff Director  
Committee on Scholarly  
Communication with the P.R.C.

Alexander Lacey  
Deputy Director, Division of  
Educational Programs  
National Endowment for the  
Humanities

Thomas Lawton  
Assistant Director  
Freer Gallery of Art

Meredith Palmer  
Arts Analyst  
Bureau of Educational and  
Cultural Affairs  
Department of State

Charles Parkhurst  
Assistant Director  
National Gallery

Joseph Reis  
Head, Educational Program Development  
National Gallery

Peter Solmssen  
Advisor on the Arts  
Bureau of Educational and  
Cultural Affairs  
Department of State

Mark Wilson  
Curator of Far Eastern Art  
Atkins Museum of Art

Murray Zinoman  
Office of East Asian and  
Pacific Programs  
Bureau of Educational and  
Cultural Affairs  
Department of State

CHINESE EXHIBITION COUNCIL OF THE ROYAL ONTARIO MUSEUM

STATEMENT OF POSITION AS AT CLOSE OF BUSINESS  
JULY 31, 1974

	Budget Estimate as at July 1, 1974	Paid to July 31, 1974	Commitments (See Notes)	
<u>EXPENDITURES by major budget categories</u>				
1. Transportation of Exhibition	\$ 58,600	\$ 53,287	\$ 5,313	(1)
2. Insurance and Indemnification	48,000	7,580	40,420	(2)
3. Design and Construction	175,000	89,730	85,270	(3)
4. Staffing	145,400	27,820	117,580	(4)
5. Advertising, Publicity and Publications	260,000	11,348	248,652	(5)
6. Security	77,000	-	77,000	(6)
7. Travel	17,000	13,734	3,266	
8. Merchandise Inventory	150,000	100,111	49,889	(7)
9. Miscellaneous	49,000	14,226	34,774	(8)
10. Interest on Borrowed Money	50,000	-	50,000	(9)
11. Contingency Provision	70,000	3,274	66,726	
	<u>\$1,100,000</u>	<u>\$321,110</u>	<u>\$778,890</u>	

SOURCE OF FUNDS RECEIVED TO DATE

1. Advanced by ROM from \$450,000 approved by Board of Trustees		\$100,000
2. Other sources:		
Grants -		
Government of Ontario	\$150,000	
Canada Council		
Design and Construction	32,850	
Travel	10,000	
Donations	1,282	
Pre-booked Admissions, etc.	33,265	
Interest earned	842	
		<u>228,239</u>
		<u>\$328,239</u>

Toronto,  
August 6, 1974:

# NOTES ON COMMITMENTS

- (1) The transportation of artifacts from the Toronto International Airport to the ROM has not been billed.
- (2) A commitment has been made to the Federal Government whereby CEC-ROM pays 30% of the insurance premium of \$124,450 up to a maximum amount of \$40,000.
- (3) Auxiliary exhibits and electrical work approximate \$58,000. The special services, first aid room, office, etc., are close to \$27,500.
- (4) The necessary service staff for the period August 1 to November 16 indicates a requirement of at least \$100,000.
- (5) Advertising by Vickers & Benson indicates a cost of \$110,000. Catalogues from U.K. estimated to cost \$120,000.
- (6) A contract has been signed with United Security Limited - estimated cost \$68,000.
- (7) Merchandise on order for ROM shop and CEC-ROM sales.
- (8) Sundry items of a continuous nature occurring between August 1 and the closing of the Exhibition.
- (9) Provision for interest payable to ROM and to chartered banks for funds required for preliminary financing.

Chinese Ex

31st July, 1974

Mrs. Emily Rice,  
Executive Director,  
Missouri State Council on the Arts,  
Suite 410, 111 South Bemiston,  
St. Louis, Missouri 63105

Dear Mrs. Rice,

The past weeks have seen considerable activity in regard to the exhibition of the Archaeological Finds of the People's Republic of China. This has largely been by way of telephoning between this office, the Department of State, and the National Gallery in Washington.

As I am sure you know, all three - Department of State, National Gallery and the Nelson Gallery - have been extremely anxious to conclude our agreements and articles of protocol with the Chinese mission and officials in Peking. Apparently because of circumstances connected with the opening of the exhibition in Toronto, the agreement has not yet been signed, but it is anticipated by all of us, on or about the time of the opening in Toronto August 7th.

In a recent letter from Carter Brown, Director of the National Gallery in Washington, within their knowledge the exhibition will be scheduled for Kansas City from the 20th of April to the 8th of June. This is a somewhat different date than was at first envisaged. I hope you and your associates will understand our position. I do not feel that we can, with surety outline in the necessary detail an application to the Missouri State Council on the Arts for a grant in aid at this time. I gather from your letter of July 1st that such application should be returned to you by August 1st in order to be ready for your September meeting. This will obviously not be possible.

I am writing now to ask if a delay might be permitted, with the assurance that we would make such application at the earliest date that is practical and in a form that would justify the serious consideration of the members of your Council.

As you know, we have planned with the National Endowment for the Humanities an extensive and vigorous educational program which should be particularly effective in our own state since our citizens will have the greatest opportunity to profit by the exhibition.

A high level meeting with representatives of the National Gallery, the Nelson Gallery and the NEH with the National Committee on United States - China Relations is scheduled to be held in Washington on August 12th, when all possibilities of exploiting the potentials of the

Mrs. Emily Rice

-2-

31st July, 1974

exhibition will be given full consideration. Hopefully we will be able to report to you and your committee shortly after. A meeting of this kind will also help us determine the most effective way in which the generous assistance offered by the Missouri State Council on the Arts can best be employed.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Cc: David Morton  
Adam Aronson

C  
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P  
Y

31st July, 1974

Alex Lacy called Wednesday morning, July 31st. Returning L. Sickman's call of July 30th.

L. Sickman informed Mr. Lacy of the contents of Carter Brown's letter of July 24th establishing a new time schedule for both the National Gallery and the Nelson Gallery. Mr. Lacy expressed the hope that possibly it might be changed or the Chinese might alter their decision. L. Sickman repeated to him Mr. Adams's comment that he and Charles Hill felt that in this matter the Chinese were adamant.

L.S. asked Mr. Lacy if this would require changes in our budget, since the budget was based on a 60-day exhibition time. He said no, at this stage it might be better to let the budget stand, as we might simply not draw on them for funds which we did not use.

Mr. Lacy then brought to Mr. Sickman's attention the meeting to be held in Washington on August 12th, of the National Committee on U.S.-China relations. He told Mr. Lacy that he would not be able to attend, but that Marc Wilson would represent us, and Mr. Lacy seemed gratified.

Mr. Lacy concluded by saying that he would probably telephone both Howard Adams and Charles Hill and discuss the matter of schedule further with them, and possibly call L.S. back within the next day or so.

P  
Y

Chinese Ex

Chinese Ex

30th July, 1974

J. Carter Brown, Esq.,  
Director,  
National Gallery of Art,  
Washington, D.C. 20565

Dear Carter,

C I have read the second draft of our joint foreword to the Chinese exhibition catalogue, and I find nothing at all amiss. Indeed, I think it is concise, lucid, and to the point.

O I am looking forward with high anticipation to the opening in Toronto, when I assume we will find out what was the fate of their catalogue, and learn much from the experience the museum staff and Trustees have had in Toronto.

Hopefully I may see you there.

P Best wishes.

As ever,

Laurence Sickman  
Director

Y LS:jf

# National Gallery of Art

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL

---

July 23, 1974

Dear Larry:

I am enclosing a second draft of our joint forward to the Chinese Exhibition catalogue. It is smoother than the other one you saw and seems fine to us, but please let me have your comments.

Unfortunately, things remain up in the air on the catalogue; but, hopefully, there will be a resolution in the offing. As soon as it descends, I'll be in touch. Toronto has just got approval from the Chinese for their catalogue, but with many attendant problems attached. We are seeking an approved catalogue text through the Department of State.

All the best.

Yours ever,



J. Carter Brown  
Director

Mr. Laurence Sickman  
William Rockhill Nelson Gallery  
and Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, MO 64111

Enclosure

Foreword - Chinese Exhibition catalog

July 10, 1974

A few years ago, word reached this country of the recent extraordinary archeological discoveries that had been made throughout the People's Republic of China-- finds that were not only of great archeological interest but often of incomparable beauty. These exceptional objects, spanning some 600,000 years of China's past, are now being shown in the Capital and subsequently in Kansas City.

For this rare privilege, we wish to express our profound thanks and gratitude to the people and the Government of the People's Republic of China who, in their deep concern with the preservation and display of their country's cultural heritage, have so generously lent to the American public these newly excavated national treasures.

Many people were involved in the realization of this exhibition, and we owe each our deep appreciation for their generous expenditure of time and effort. The names of many of them are to be found on those committees listed elsewhere in this catalog.

We are particularly grateful to the Chinese Committee for the Organization of Exhibitions of Archeological Finds. This committee selected the objects for the exhibition, and was of invaluable aid during its early planning stages. We should like to record our gratitude to the Chinese Exhibition Council of London for much assistance, and particularly to its chairman, Lord Trevelyan.

Tshd.  
the lower  
case -  
see  
"Red Book"  
p. i

which  
To all those countries / have played host to  
the exhibition: France, England, Austria, Sweden, and  
Canada, and to those who have worked with us to make  
the exhibition a reality must go our sincere appreciation.

We are very grateful to the National Endowment for  
the Humanities and to the International Business Machines  
Corporation for their generous support of our undertaking.

The National Gallery of Art and the Nelson Gallery-  
Atkins Museum are proud and honored to bring to you  
The Exhibition of Archeological Finds of the People's  
Republic of China. We commend it to your interest and  
pleasure.

J. Carter Brown  
Director  
National Gallery of Art

Laurence Sickman  
Director  
Nelson Gallery-Atkins Museum

10 VII 74  
This version has not  
been seen by  
Sickman.

Chinese Ex

30th July, 1974

H. Carter Brown, Esq.,  
Director,  
National Gallery of Art,  
Washington, D.C. 20565

C Dear Carter,

Well, well, I can see this is going to be quite a performance.  
Rather taxing, I am afraid, but surely rewarding.

Thank you so much for sending us the revised exhibition schedule,  
which I understand to be as follows:

O National Gallery: First preview, Monday, December 9, 1974  
Public opening, Thursday, December 12  
Closes, Sunday, March 30, 1975

Nelson-Atkins Public opening, Sunday, April 20, 1975  
Closes, Sunday, June 8th, 1975

P I may add that probably our first opening, now scheduled for  
Sunday, April 20th, will be a preview. With the showing time in Kansas  
City reduced to 49 days, I believe it would be almost imperative for  
us to stay open on Mondays, contrary to our normal schedule. I  
estimate that we have 20 days for packing in Washington, shipping to  
Kansas City, unpacking and installation. This may be a little tight  
Y but it is our anticipation that all cases and display areas will be  
in perfect order by that time so that the material can be installed  
immediately as it is unpacked.

With every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf

# National Gallery of Art

Washington, D.C. 20565

Office of the Director

July 24, 1974

Dear Larry:

This is to confirm word from the Department of State that the Chinese have refused to extend the exhibition by three weeks to cover shipping time from Washington to Kansas City. Therefore, as agreed in our conversation of June 10, the National Gallery will drop two weeks from the time originally planned and you will drop one week, resulting in the following provisional schedule:

National Gallery: First preview, Monday, December 9, 1974  
Public opening, Thursday, December 12  
Closes, Sunday, March 30, 1975

Nelson-Atkins: Public opening, Sunday, April 20, 1975  
Closes, Sunday, June 8, 1975.

We understand from Toronto that packing requires eight days, and that the entire exhibition travels in two stretch airfreighters.

With warm regards,

Sincerely,



J. Carter Brown

Mr. Laurence Sickman  
Director  
Nelson Gallery - Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

10  
318  
49

20 days for  
packing, shipping  
unpacking -  
misallation

30th July, 1974

This morning, 10:30, L. Sickman telephoned Howard Adams, particularly because as an old Kansas Citian he understands the problems involved in the Jewel Ball.

Sickman enquired quite urgently from Adams whether there was any chance of the Chinese rescinding their earlier decision for extending the exhibition an additional three weeks. The telephone conversation was prompted by the first sentence in a letter from Carter Brown of July 24th, "This is to confirm word from the Department of State that the Chinese have refused to extend the exhibition by three weeks to cover shipping time from Washington to Kansas City."

Howard assured L.S. that so far as he could possibly tell, and he was confident that Hill would concur in his opinion, the exhibition would close on June 8th, and would not have an extension. This decision comes from very high levels in Peking. It is the Chinese view that the exhibition will be in America from the 2nd week of December and close the 8th of June, and how the National Gallery and the Nelson Gallery divided this time is entirely their own affair.

It is Mr. Adams opinion that we would be safe in designating the date of June 27th for the Jewel Ball rather than postpone it till the 11th of July.

---

26th July, 1974

Jan Berris,  
Associate Program Director of the  
National Committee of the United States - China Relations,  
777 United Nations Plaza,  
New York, N.Y. 10017                      Tel: 212 682 6848

Jan Berris called asking for a meeting of educators to plan the educational exploitation of the Exhibition. She requested a date of August 12th, which was impossible for L. Sickman. She is now considering a date early in September.

Mr. Sickman told Miss Berris that he would like to have Marc Wilson attend this meeting.

---

25th July, 1974

Charles Parkhurst called. Subject: shipping of the Chinese show from Washington to Kansas City. He stated that inasmuch as the Washington exhibition is being sponsored by IBM, they are not accepting the offer of Pan Am to deliver it from Toronto to Washington free of charge.

They are using Pan Am; however, but paying for the trip.

L. Sickman told him that in our conversations with Alex Lacy, the latter expressed the wish that our entire support come from the NEH rather than requesting any funds from IBM.

It was then Mr. Lacy's hope that Pan-Am would offer to bring the exhibition from Washington to Kansas City free of charge and then on from Kansas City to Peking under the same arrangement. Mr. Parkhurst said that he would transfer this information to officials of Pan-Am.

---

26th July, 1974

Jan Berris called again. There will be a meeting in the Conference Room on the 1st floor of the NEH building at 10 o'clock, August 12th.

Chinese Ex

26th July, 1974

Charles Parkhurst, Esq.,  
Assistant Director,  
National Gallery of Art,  
Washington, D.C. 20565

Dear Chuck,

C I am enclosing a list of the people at the Gallery who will be most concerned with the Chinese exhibition.

Q Also for your information a few notes I took down in my conversation with Per-Olov Leijon, of the Stockholm Museum.

Q Also I am enclosing a copy of a letter which we received today concerning the success of the exhibition at the Museum of Far Eastern Antiquities, Stockholm.

P We are patiently waiting for a green light.

All of the best.

Sincerely,

Laurence Sickman  
Director

Y  
LS:jf

26th July, 1974

Exhibition of Archaeological Finds of the People's  
Republic of China

Project Coordinator Laurence Sickman

Assistant to the  
Coordinator Marc Wilson

Installation Designer John Lowry

Conservator Forrest Bailey

Registrar George McKenna

Art Historians Sickman and Wilson

Director of Education Larry Eikleberry

Public Information To be appointed

Team to go to Washington,  
Dismantling and Shipping

Marc Wilson  
Assistant Coordinator

Forrest Bailey  
Conservator

George McKenna  
Registrar

# National Gallery of Art

Washington, D.C. 20565  
Telephone: (202) 737-4215  
Cable Address: NATGAL

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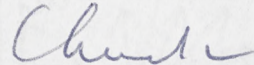
July 18, 1974

Dear Larry:

The enclosed is for your information and we hope it will be useful to the visiting Chinese. If you have a similar list, would you send me a copy?

Best regards.

Sincerely,



Charles Parkhurst  
Assistant Director

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery and  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, MO 64111

Enclosure

EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S  
REPUBLIC OF CHINA

NATIONAL GALLERY OF ART

List of principal contact points for Chinese curators

Project Coordinator: Charles Parkhurst

✓ Asst. to Coordinator: John Hand

Liason with Dept. of State: W. Howard Adams

Installation Designer: Gailliard Ravenel

Conservator: Victor Covey

Registrar: Peter Davidock

Art Historian: Thomas Lawton, Asst. Director,  
Freer Gallery of Art

Curator of Educational  
Services: Margaret Bouton

Public Information: Katherine Warwick

CC:D,T,A,SG

All listed above

✓ Charles Hill, Dept. of State

✓ Laurence Sickman

THE CHINESE EXHIBITION --- NATIONAL GALLERY OF ART

TEAM TO GO TO TORONTO  
Dismantling and Shipping

Charles Parkhurst, Coordinator

Victor Covey, Conservator

Peter Davidock, Registrar

Floyd Everly, Preparator

CC: D, T, SG  
DAN  
All listed above  
Charles Hill  
Laurence Sickman

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

Office of  
LAURENCE SICKMAN  
DIRECTOR

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

UNIVERSITY TRUSTEES:

MILTON MCGREEVY  
MENEFEE D. BLACKWELL  
HERMAN R. SUTHERLAND

15th July, 1974

Description of Galleries Proposed for the Installation  
of "Archaeological Finds of the People's Republic of  
China"

1. The three large galleries normally employed for loan exhibitions occupy the center of the East Wing. These are galleries II, XX, and XIX.  
The ceiling of the central loan gallery is 17 ft. 3 inches; those of the two adjoining galleries are 15 ft. 11 inches. See attached floor plan.
2. The galleries surrounding the loan galleries and currently used for Western paintings will be vacated and available. These are galleries I, III, IV, V, XV, XVI, XVII, and XVIII. See attached floor plan. The combined galleries are for an exhibition area of 14,087 sq. ft. They are all on the same level, and open directly off the large two-story Great Hall.  
Use of these smaller galleries is ideal for the presentation of the Exhibition in a sequence of units following chronological and didactic order.
3. It is proposed that a large sound-proof orientation room for slide projections be built adjacent to the exhibition galleries in Kirkwood Hall.
4. Photographs of an exhibition of African art and one of pre-Columbian art as installed in the loan galleries are enclosed.

It is proposed, of course, that all objects in the exhibition from the People's Republic of China will be under glass in locked and sealed cases. A memorandum from the Administrative Director describing security as well as humidity and temperature control is attached.

In regard to security, it is, of course, the intent to have a large number of additional guards to be available in each exhibition area, and two in the larger areas.

List of enclosures:

- a. Floor plan of the central loan gallery.
- b. Two floor plans of the Gallery's first floor, indicating the rooms available for the Exhibition.
- c. Three photographs of loan galleries with installation of African and pre-Columbian special exhibitions.
- d. Photographs of the building.

Chrise

15th July, 1974

Miss Meredith Palmer,  
State Department,  
2201 C Street N.W.,  
Washington, D.C. 20520

Dear Miss Palmer,

I am still a little vague as to precisely what is wanted, inasmuch as we have sent floor plans previously as well as copies of the Gallery Handbook, however I am enclosing additional material giving the dimensions of the galleries, the number of square feet, and also a second copy of a letter concerning security and temperature and humidity control. Also I am enclosing a few photographs of the exterior of the Gallery and photographs showing some of the loan galleries in use, one with an African exhibition, the other with a pre-Columbian show.

This material is being sent in duplicate in case you wish to have a copy or in case the Chinese authorities would like two copies. There may well be additional information they seek, and if so by all means let me know.

The only way I can interpret "elevation" among the requests is whether or not all the galleries are on the same level, as indeed they are.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

- Enc:
- a. Floor plan of the central loan gallery.
  - b. Two floor plans of the Gallery's first floor, indicating the rooms available for the Exhibition.
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15th July, 1974

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China"

C 1. The three large galleries normally employed for loan exhibitions occupy the center of the East Wing. These are galleries II, XX, and XIX.  
The ceiling of the central loan gallery is 17 ft. 3 inches; those of the two adjoining galleries are 15 ft. 11 inches. See attached floor plan.

O 2. The galleries surrounding the loan galleries and currently used for Western paintings will be vacated and available. These are galleries I, III, IV, V, XV, XVI, XVII, and XVIII. See attached floor plan. The combined galleries are for an exhibition area of 14,087 sq. ft. They are all on the same level, and open directly off the large two-story Great Hall.  
Use of these smaller galleries is ideal for the presentation of the Exhibition in a sequence of units following chronological and didactic order.

P 3. It is proposed that a large sound-proof orientation room for slide presentations be built adjacent to the exhibition galleries in Kirkwood Hall.

Y 4. Photographs of an exhibition of African art and one of pre-Columbian art as installed in the loan galleries are enclosed.

It is proposed, of course, that all objects in the exhibition from the People's Republic of China will be under glass in locked and sealed cases. A memorandum from the Administrative Director describing security as well as humidity and temperature control is attached.

In regard to security, it is, of course, the intent to have a large number of additional guards to be available in each exhibition area, and two in the larger areas.

List of enclosures:

- a. Floor plan of the central loan gallery.
- b. Two floor plans of the Gallery's first floor, indicating the rooms available for the Exhibition.
- c. Three photographs of loan galleries with installation of African and Pre-Columbian special exhibitions.
- d. Photographs of the building.

Conversation with Per-Olow Leijon concerning the Chinese Exhibition.  
June 14th, 1974

Chinese Ex

1. Outside signs must be both in English and Chinese, in lettering of the same size, and preferably parallel, but English must not be above the Chinese.
2. Sign just inside the entrance - introduction to the Exhibition - in Chinese and English.
3. Stockholm used photographic enlargements of Chinese text.
4. Films supplied by Chinese: one of excavations at Chiang Hsa, 45 mins., one on general archaeology, 1½ hours, but both 35 mm. not 16 mm.
- C 5. Chinese prefer or insist on the Exhibition being presented in 34 sections, each one as a unit. The Chinese did not like their arrangement of British text.
6. Chinese curators by no means averse to physical work, and seem to have had considerable museum experience.
- O 7. Requested two armed guards at entrance and 2 at exit.
8. Cases must be locked at all times and sealed by the Chinese.
9. Beware of private people or enterprise trying to exploit the Exhibition or your museum to make a fast buck.
- P 10. In Stockholm visitors were allowed to photograph, but I notice Toronto allows no photographing by visitors.
11. The bronze vessel type Yu, number in catalogue 97, is extremely fragile, on the point of collapse, in the worst of condition, and must be handled with great care.
- Y 12. The Chinese require an office by themselves, for their own use, and must have a constant supply of thermos bottles of hot water.
13. Stockholm early in the game completely sold out on their posters.



DEPARTMENT OF STATE

Washington, D.C. 20520

July 12, 1974

Dr. Laurence Sickman, Director  
Nelson Gallery-Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Dr. Sickman:

Let me confirm our conversation of this afternoon regarding the layout of the Nelson Gallery's exhibition space. The Chinese urgently need to see the floor plans of the museums where the exhibit will be shown, including elevations of any raised exhibit areas. Since you have indicated that the exhibition area is level, we would appreciate it if you could state this in writing, as well as provide us with a more detailed description of the floor plan that we have seen, i.e. room dimensions, including height of ceilings, etc.

If you could send this information to us by Tuesday or Wednesday, it would expedite our communications with Peking. We must mail the materials by the end of the week. Thank you for your immediate cooperation in these matters.

I will notify you when we receive the information, and I hope that Peter Solmssen and I can be helpful in answering any questions that arise in your preparations for the exhibition. Please don't hesitate to call on us.

Sincerely,

A handwritten signature in cursive script, reading "Meredith A. Palmer".

Meredith A. Palmer  
Arts Analyst  
Division of the Advisor  
on the Arts  
Bureau of Educational and  
Cultural Affairs

Telephone call the morning of July 12th, 1974.

Meredith Palmer said she and Peter Solnssen are now dealing with the Chinese Exhibition. Their number is 202 632 2800

Charles Hill, who is now in another department, has a new number:  
202 632 3232.

---

Meredith Palmer called again, the afternoon of July 12th.

She has received a cable from China. The Chinese urgently need plans of the Gallery and measurements. She will send a confirming letter today, and we will try and get the plans together, to mail Monday.

---

Cherie Ex

11th July, 1974

Edgar J. Ellyson, Esq., -  
Supervisor of Research Grants,  
UMKC,  
5100 Rockhill Road,  
Kansas City, Missouri 64110

Dear Mr. Ellyson,

The enclosed by no means represents the extent of our obligation to you and appreciation of your help. It may, however, buy a small, a very small, bag of groceries.

In any case I want to tell you how deeply I and the members of the staff appreciated your help, and you certainly gave our application a professional finish beyond our own capabilities.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Alex Lacy,  
Director of Public Programs,  
NEH,  
806 15th Street N.W., Room 1201,  
Washington, D.C. 20506

Tel: 202 382 1111

Cunningham,  
State Department,  
2201 C Street N.W.,  
Washington, D.C. 20520

Tel: 202 632 8041

Howard Adams,  
Assistant Director for National Programs,  
National Gallery of Art,  
Constitution Avenue at 6th Street, N.W.,  
Washington, D.C. 20565

Tel: 202 737 4215

Dr. Ronald S. Berman,  
Chairman,  
National Endowment for the Humanities,  
806 15th Street, N.W., Room 1001,  
Washington, D.C. 20506

David Morton,  
Chairman, Missouri State Council on the Arts,  
702 Corby Building,  
St. Joseph, Missouri 64501

816 279 1801 Home

Tel: 816 842 6031 Office

Mrs. Emily Rice,  
Executive Director, Missouri State Council on the Arts,  
Suite 410, 111 South Bemiston,  
St. Louis, Mo. 63105

Tel: 314 721 1672

Adam Aronson,  
Chairman, Visual Arts Committee,  
Missouri State Council on the Arts,  
Mark Twain Bancshares, Inc.,  
7733 Forsyth Blvd.,  
St. Louis, Mo. 63105

Tel: 312 727 1000

9th July, 1974

Alex Lacy, Esq.,  
Director of Public Programs,  
National Endowment for the Humanities,  
806 15th Street N.W., Room 1201,  
Washington, D.C. 20506

Dear Mr. Lacy,

Since submitting our first request and budget relative to the exhibition, "Archaeological Finds of the People's Republic of China," we have been studying the entire project in more detail. This has led to considering additional public services and the educational exploitation of the exhibition in such areas as an enlargement of the orientation room, wider distribution of educational brochures, and extended hours of opening.

On the basis of this additional information and re-thinking the best means for broadening the educational opportunities of the exhibition, we are herewith submitting a revised budget.

This budget, like the former one, is somewhat detailed, and it may be that in the final stage a number of the items might better be regrouped under fewer and more general categories.

I must tell you again how much the staff and I appreciate all the help and consideration you have given us in regard to this rather complex project.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Enc: Two copies of revised budget.

China

Chinese Ex

9th July, 1974

R. Hugh Uhlmann, Esq.,  
President,  
Standard Milling Company,  
1009 Central,  
Kansas City, Missouri 64105

Dear Pat,

C Only a note to tell you how interested I am  
in your note to Morton, and grateful for your  
interest and concern.

C Things are still in a state of flux. The  
Chinese are playing hard to get, but the moment  
things are firmed up - or contrarywise, all  
abandoned - I will certainly let you know, and  
if we have the green light I would like very  
much to get together with you and Morton.

All the best.

Sincerely,

P  
Y  
Laurence Sickman  
Director

LS:jf

# STANDARD MILLING COMPANY

1009 CENTRAL •

KANSAS CITY, MISSOURI 64105

July 2, 1974

R. HUGH UHLMANN  
President

Mr. Morton Sosland  
Milling and Baking News  
4800 Main Street  
Kansas City, Missouri 64112

Dear Morton:

In casual conversation with Larry Sickman about a week ago he mentioned that there would be a Chinese Mission in Kansas City for perhaps as long as three or four months, consisting of curators, an interpreter, with possibly some cultural attaches, etc., in conjunction with the Chinese show next year.

They are quite interested, as you know, in the agricultural situation in Kansas City and I volunteered to see to it that they saw wheat fields, mills, elevators, barge loading, whatever else that they would care to see.

In thinking about this during the last few days, it occurred to me that besides this particular group, we are going to have a great many visitors both domestic and foreign, who will come while that show is here. Would it not be a good idea to organize a committee, centered in the Fellows and Friends of Art, of people who will entertain, either in their homes or for an evening out, these visiting dignitaries? I know it adds a great deal to a trip to a city when you can be involved with somebody with somebody local. I also remember the evening Helen Jane and I had with the heads of the visiting galleries a few years ago, when they had a national convention here. It was one of the finest I ever had. I understand the Gallery is going to have a secretary to arrange for hotel accommodations for visitors. Could not this committee, if it is a good idea, work with the secretary so that people who are of interest to the Gallery could then get some special treatment.

For this committee you would need a Chairman who is widely known and respected, hospitable, handsome, charming, anxious to meet new people, well-connected enough in Kansas City to involve other Kansas Citians and who is willing to take on the job. One person immediately comes to mind - me.

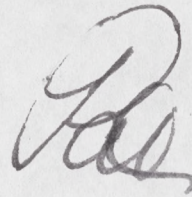
If this idea has any merit and you would even want another Chairman, I would be glad to serve on the committee.

Yours sincerely,

RHU:vef

Copy to:

Mr. Larry Sickman  
Mr. Ted Coe  
Nelson Art Gallery  
45th and Rockhill Road  
Kansas City, Missouri 64110



WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

Office of  
LAURENCE SICKMAN  
DIRECTOR

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

UNIVERSITY TRUSTEES:

MILTON MCGREEVY

MENESEE D. BLACKWELL

HERMAN R. SUTHERLAND

9th July, 1974

Alex Lacy, Esq.,  
Director of Public Programs,  
National Endowment for the Humanities,  
806 15th Street N.W., Room 1201,  
Washington, D.C. 20506

Dear Mr. Lacy,

Since submitting our first request and budget relative to the exhibition, "Archaeological Finds of the People's Republic of China," we have been studying the entire project in more detail. This has led to considering additional public services and the educational exploitation of the exhibition in such areas as an enlargement of the orientation room, wider distribution of educational brochures, and extended hours of opening.

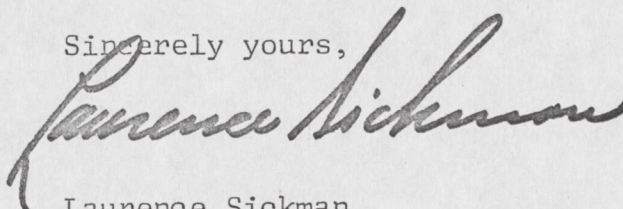
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This budget, like the former one, is somewhat detailed, and it may be that in the final stage a number of the items might better be regrouped under fewer and more general categories.

I must tell you again how much the staff and I appreciate all the help and consideration you have given us in regard to this rather complex project.

With every good wish.

Sincerely yours,



Laurence Sickman  
Director

LS:jf

Enc: Two copies of revised budget.

8th July, 1974

Mrs. Emily Rice,  
Executive Director,  
Missouri State Council on the Arts,  
Suite 410, 111 South Bemiston,  
St. Louis, Missouri 63105

Dear Mrs. Rice,

We are all deeply gratified over the news brought by your letter of July 1st.

Plans for "The Exhibition of Chinese Archaeological Finds of the People's Republic of China" are progressing, and we have a visit today and tomorrow from Mr. Lacy of the National Endowment for the Humanities who should be able to clear up a number of our budget problems. I am sure the National Endowment will also be gratified to learn that the Missouri State Council on the Arts is so generously supporting this enormously important exhibition which we have been asked to mount at the Nelson Gallery.

I am confident that we will be able to make a detailed application with a completed budget by the first of August, so that it may be distributed prior to your September meeting.

Should any unforeseen developments arise that would delay our application, I shall let you know immediately.

Please extend our most sincere expressions of thanks to the members of the Council. We are, of course, also most grateful to you for all your help in this matter.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

cc: Mr. Morton

Chinese Exh

MISSOURI  
STATE  
COUNCIL  
ON  
THE  
ARTS

July 1, 1974

SUITE 410, 111 SOUTH BEMISTON  
SAINT LOUIS, MISSOURI 63105  
PHONE: (314) 721-1672

CHRISTOPHER S. BOND  
GOVERNOR

MRS. EMILY RICE  
EXECUTIVE DIRECTOR

JOSEPH O. FISCHER  
ASSISTANT DIRECTOR

COUNCIL  
DAVID H. MORTON  
CHAIRMAN

ADAM ARONSON  
MRS. CHARLES R. BELL  
KENNETH B. BILLUPS  
GLENN MAX COOL  
LYMAN FIELD  
MRS. C. L. GODWIN  
MRS. WILLIAM C. HOPKINS  
MRS. FRANK MILLER  
THOMAS MILLS  
EARL L. PETERSEN  
PAUL RAVA  
MRS. CHARLES RENDLEN, JR.  
GEORGE ROSSBOROUGH, JR.  
MRS. RICHARD SOUTHERN

STAFF  
MRS. LOTTIE WRIGHT  
MRS. SHARON ZEHNTNER  
MISS SUSAN PARADEE

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, MO 64111

Dear Mr. Sickman:

At the June 21 and 22 quarterly Council meeting, it was decided to set aside a special reserve in the amount of \$20,000 for "The Exhibition of Chinese Archaeological Finds of the People's Republic of China". This reserve will be held until we receive a formal application from the Nelson Gallery requesting specific items of assistance.

It would be our hope that plans for the exhibit would be in final form before the September meeting so that such an application could be submitted to our office, acted upon by the Visual Arts Advisory Committee, and be ready for Council decision at the September meeting. This would require that the application be completed and returned to our office no later than August 1, 1974, so that we could take the proper steps of preparation for the meeting.

If this does not seem possible, it would then have to wait until the November meeting for further action. Looking forward to hearing from you soon.

Sincerely,

*Emily Rice*

Emily Rice  
Executive Director

ER/sp

Alex Lacy telephoned the afternoon of July 2nd, 1974.

None of the problems that he was waiting for have yet been resolved.

The Canadian catalogue has over 100 corrections by the Chinese. If they cannot use the Canadian catalogue they will fall back on the Vienna catalogue.

Pan-Am offered free of charge to transport the show from Toronto to Washington, to Kansas City, to Peking. The National Gallery said no, they wanted to pay from Toronto to Washington, because they did not want to share the credit with Pan Am as well as IBM.

The State Department is shifting the responsibility of the exhibition from Charles Hill to another agency under the jurisdiction of the Under-Secretary of Cultural Affairs, one that is concerned with museum exhibitions. There are two people concerned, one is Meredith Palmer, telephone 632 2800. The other he doesn't know, but he will bring us the name.

The State Department is skeptical or at least leery about having any lecturers connected with the exhibition in any part of the city during the show.

Mr. Lacy expects to be here Monday, July 8th. He will call on Friday the 5th and firm up his date and time. We are to get him a reservation at the Palza Inn for the night of the 8th.

27th June. Telephone call from Howard Adams.

Thursday morning, a call from Howard Adams. He suggests we write to Mr. Hollister of IBM, who has expressed to Mr. Adams the willingness of IBM to finance the Chinese Exhibition with sums up to between \$25,000 and \$50,000. There is a question whether or not NEH would wish this IBM grant given to the Endowment rather than to the Nelson Gallery Foundation as matching funds against the Endowments grant. Both Mr. Adams and I feel it would be most desirable if the grant could be made directly to the Foundation to compensate for the sums pledged by the Foundation. However, Mr. Adams agreed it would be best to wait until we discuss the matter with Mr. Lacy in light of what the Endowment would be able to do, and whether they would be amenable to a grant of this kind.

Mr. Ravanel and his crew are currently in Toronto, have worked out the designs for a number of the cases and installations. The problem now arises, what material these cases should be made of. If they are to come to Kansas City they should be made in a relatively durable way, rather than a more temporary style. Mr. Adams suggested that Marc Wilson call Mr. Ravanel at the National Gallery on Monday, and arrange if possible, to visit him in Washington.

Adams also recounted some of the great difficulties Toronto is having with the catalogue, since the Chinese disapproved of the one of which 25,000 copies have already been printed. He also commented that the most helpful information they have had so far came from Per-Olov Leijon.

June 26th, 1974

Telephone call from David Morton, Chairman, Missouri State Council on the Arts.

Mr. Morton said they had set aside \$20,000, but we have to make a formal application for their September meeting.

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Both the Kansas City and St. Louis Philharmonic orchestras will give performances for the benefit of the Exhibition, according to Howard Jarratt.

---

Dr. D. B. Varner,  
President,  
The University of Nebraska,  
3835 Holdrege Street,  
Lincoln,  
Nebraska 68503

24th June, 1974

J. Carter Brown, Esq.,  
Director,  
National Gallery of Art,  
Washington, D.C. 20565

Dear Carter,

This is in reply to your letter of June 17th concerning the exhibition of Recent Archaeological Finds from the People's Republic of China. Hopefully the rather complex negotiations are proceeding smoothly, and needless to say I very much hope that the projected arrangements of the exhibition being shown in Kansas City can be confirmed.

Meanwhile I am writing to say I will be honored and happy to serve on the special committee for the Chinese Exhibition during its showing in the United States.

With every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf

Chinese Exhibition

# National Gallery of Art



Washington, D.C. 20565

Office of the Director

June 17, 1974

Dear Larry:

Upon the conclusion of negotiations now underway in Peking, the United States will be privileged to be the host to the archeological exhibition for six months. The exhibition is scheduled to open at the National Gallery in December 1974, and then move to the Nelson Gallery-Atkins Museum in Kansas City before it returns to Peking.

Following the pattern established in other host countries, the Department of State has asked the National Gallery to form a special committee for the Chinese Exhibition to carry out certain responsibilities in connection with the exhibition during its stay in the United States.

On behalf of the National Gallery, I am writing to ask you to serve on this committee and to assume whatever working obligations the Department of State may suggest that the committee undertake.

I look forward to working with all of you on this important event.

With all best wishes, I am,

Sincerely,

*J. Carter Brown*

J. Carter Brown

*J.*

Dictated by him and signed in his absence.

Mr. Laurence Sickman  
Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

## NELSON GALLERY CLIMATIC CONTROL

---

The proposal made below, for the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Missouri, is pursuant to the installation of eight new public exhibition galleries within the old shell of the building. Approximately half of this planned exhibition space will be devoted to collections of which zero percent is now on display. The other space will allow more complete display of collections now on display but severely limited in scope of presentation because of space restrictions.

The Nelson Gallery - Atkins Museum proposes to install automatic, full phase climate control for the conservation and protection of the works of art and artifacts to be displayed in these eight galleries, and requests that the National Endowment for the Arts share in the cost of this project according to the applicable limitations and provisions of the Endowment's Museum Program guidelines.

### Accommodation of Climate Control Systems Design to Works of Art

The wide variety of works of art and artifacts to be displayed in these eight galleries embrace, in turn, a multitude of materials and types of fabrication, each having particular conservation demands in respect of climatic environment. The design of the proposed climate control system has been tailored to meet the different demands of each kind of material and/or fabrication found among the works to be displayed. Accordingly, the system has been divided into five zones operated from three forced air supply units having the capability of closely monitoring and regulating temperature and humidity at selected levels under the full range of such outside climatic conditions as are encountered in Kansas City. The

The most innovative climate control application is designed for the gallery displaying Japanese screens. Because Japanese screens are hollow wood frame constructions of exaggerated proportions covered with layers of paper pasted together to form a ground onto which the painting is glued, they are acutely sensitive to the slightest fluctuation of humidity. It is no exaggeration to say that fluctuation of humidity can create tensions from conflicting contraction and expansion of the frame and layers of paper sufficient to warp severely and even tear the surface of the painting. Hinges are also likely to be ripped, or at least strained dangerously. In this instance, the exhibition cases have been enlarged so that they form something of a plenum of a closed, recycling air environment. Climate control equipment, ducts, and cases form a closed, integral system, independent of and practically airtight from the general room space environment. This zone is designed to maintain 60% humidity at 67 degrees F. In a closed system of this kind dust filters of 65% efficiency will be more than adequate to maintain the desired level of air purity.

Zone 2-2 is designed to provide climate control suitable for Japanese wooden sculptures. Zone 3-2 will provide the correct climatic

environment for European paintings in oil on canvas and will cover two exhibition galleries. Zone 2-M will cover three galleries which will exhibit Japanese prints, Tibetan paintings in gouache on cotton, and Persian miniature paintings and ceramics. The final zone, 3-M, will provide climate control for the so-called "ethnographic" arts, which include artifacts from African, Oceanic and American Indian tribes, made of a variety of perishable organic materials, and pre-Columbian art from Mexico and Central America.

All systems are to be equipped with a full range of safety devices and danger/anomaly sensing devices. All pieces of equipment are protected against overload failure, damage induced by the failure of a component, and against fire.

Standards. All equipment, material, installation labor, and testing will conform to any and all applicable national, local, manufacturer's and contractors' association regulations, stipulations, instructions, and established procedures. All labor will be experienced and qualified for the particular task and installation.

All designs and specifications have been made by licensed and experienced professionals in accordance with latest techniques and in full compliance with all applicable regulations and procedures. The mechanical and electrical engineers are Associated Engineer Consultants, Inc., 20 West Ninth Street, Kansas City, Missouri 64105.

#### Zone Systems Brief.

- a. Controls. Controls will be pneumatic and pneumatic-electric to ensure keenest sensitivity and fastest response to changing conditions. Sensors will be duct mounted and wall mounted as deemed appropriate.
- b. Zone 1. This is a totally closed, practically air-tight system utilizing tandem demand sequenced air-cooled gas condensing units joined to twin mounted cooling coils within a single air supply unit having a variable speed, three-phase motor control coordinated with the condenser sequencing. Downstream, this unit includes electric heaters low-pressure steam humidifiers, and air filters. Dampers are enough and so placed as to permit fine adjustment and balancing of the system. Capacities and rates of flow have been designed to eliminate the possibility of disturbing hanging scrolls or other insubstantial objects.
- c. Zones 2-2, 2-M, and 3-M. Two large capacity, two-zone air-supply units handle these zones. The systems are not closed and can mix outside air with controlled space return air at selected ratios. Heating will be by hot water coil heated in a steam heated exchanger, with steam humidifier and air filters placed downstream. Condenser and evaporator sections will be remoted. Dampers are enough and so placed as to permit fine adjustment and balancing of the system.
- d. All air supply and handling units will be placed on the roof of the building, adjacent to the spaces to be controlled. A system of sheetmetal ducting lined with insulation material will distribute the treated air to the zones as desired. This system is fully adjustable.

Telephone call from Alex Lacy, June 21st, 1974.

Mr. Lacy said that there were a number of problems concerning the whole project which are still pending, but he hoped that they would be resolved by Tuesday or Wednesday of next week.

He would like to delay his visit to Kansas City until these matters are clarified, and consequently he will postpone his visit to Kansas City until the following week. He set a tentative date of July 1st.

He related that great difficulties are being experienced in Canada. When a mock-up of the catalogue was submitted to the Chinese Embassy in Ottawa, certain changes were made, and the mock-up returned with the OK of the Ambassador. The catalogue was then printed at a cost of \$150,000 and a few days later, the Chinese delegation with the exhibition presented a rather different mock-up, and maintained that the printed catalogue would not do.

Pan-American air lines has offered to transport the exhibition from Kansas City to Peking without charge. They have also offered to transport the exhibition free of charge from Toronto to Washington and Washington to Kansas City. The National Gallery, however, is unhappy about this arrangement and would prefer to pay the transportation from Toronto to Washington, inasmuch as the Washington exhibition is being sponsored by IBM, and they feel it would be awkward to have Pan-American as a second sponsor. This is another question which must be resolved.

Lacy said that any scholarly lectures delivered at the Gallery must be cleared by the Chinese commission. Lectures given in other auditoriums in the city, not in the Gallery, do not require their approval.

June 14, 1974.

Laurence Sickman called Howard Adams.

Howard Adams' definite impression was that IBM wanted to give their gratuity to the Nelson Gallery Foundation, not to the National Endowment for the Humanities.

---

June 17th, 1974.

Laurence Sickman called Charles Hill.

Talked to Charles Hill about the premature announcement in the Kansas City Star regarding the Chinese Exhibition. Mr. Hill said they would just tell the Chinese that in America we have a free press, and we cannot account for what appears in the papers.

Mr. Hill asked for a softbound copy of the Handbook, a Xerox of the article in the Star, and a statement of temperature and humidity control, fire prevention, and security, from Sherwood Songer.

---

13th June, 1974

Howard Adams telephoned.

Said that in New York he had discussed with IBM the financial support they were giving the National Gallery for the Chinese Exhibition, and that Adams asked IBM whether or not they would be interested, should they be requested, in supporting the Exhibition in Kansas City.

I gather that Adams has a letter from IBM stating that they would, indeed, be interested to the extent of \$25,000 to \$50,000 in acting as sponsors.

The question now is should IBM donate \$50,000, would this be matching funds against the grant from the NEH, or would it be a donation to the Nelson Gallery Foundation. This question will be put to Mr. Lacy.

---

13th June, 1974

Sickman telephoned David Morton, Chairman, Mo. State Council on the Arts

It was Morton's feeling that the State Council should vigorously support the Exhibition and that he hoped they might be able to earmark or set aside, pending an application for grant in aid, a sum of approximately \$50,000. This could be used, according to Morton, not only for educational projects in the state of Missouri, but also for such costs of the Exhibition as the catalogue, etc. He advised that Sickman at an early date, telephone Mrs. Emily Rice, Executive Secretary, in St. Louis, and recommended that at least a letter of intent, if not a direct request for a grant, be sent as early as possible, because a meeting of the Council is set for the 21st of June.

Mr. Laurence Sickman and Mr. Marc Wilson met with Irene Burnham of the National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C., from 10:00 to 11:30 Monday morning, the 10th of June.

Delivered to her 30 copies of our application and budget and discussed with her certain procedural matters.

At 2:15 on Monday the 10th, Wilson and Sickman met with Howard Adams, first in his office, then we discussed the Chinese Exhibition with J. Carter Brown and Charles Parkhurst. Later, at the close of the afternoon we met with Sexton and Gilliard, and very briefly discussed installation, design, layout.

Tuesday morning the 11th, Sickman and Wilson met with Mr. .... Harding of the China Section of the State Department, and had an amiable but inconclusive conversation. *Appendix A of the Chin*

Looked at Appendix A of the Chinese Protocol and found it to be of no additional value.

We gave a copy of the project description to J. Carter Brown of the National Gallery, who was mightily impressed by the speed with which the Nelson Gallery got this out.

#### Mr. Wilson's notes.

Irene Burnham works in the Museum Section of the Public Programs Division of the NEH. Lacy is Director of the Public Programs Division, one of the four divisions of the NEH. He reports directly to Mr. Ronald S. Berman.

The following topics were discussed with Miss Burnham: sale of tickets to exhibition, and other income producing items such as brochures, catalogues, souvenirs and postcards. We have asked that the NEH underwrite the total original costs of the catalogue, and the show guide, as well as handling costs and salaries of sales personnel. Miss Burnham balked at these income producing items. Any income would have to be returned to the NEH up to the amount of their investment. Thereafter any profit would be distributed between the NEH and the Nelson Gallery. Percentage of distribution would probably follow the percentage of support of the total budget.

The matter of trading off certain items was also discussed with her. Because of regulations governing the NEH they cannot easily support the four Chinese curators and the one interpreter while in Kansas City. Thus we agreed, with Mr. Lacy concurring, to allocate funds for the support of the Chinese delegation, if the NEH would assume the financial responsibility for the Acoustiguides, ten temporary cases, and the projectors for the orientation room. Miss Burnham reminded us that the NEH would not pay outright for the purchase of the projectors unless the cost of purchase proved to be less than the cost of renting them. It is unlikely that

rental will be more than purchase.

We also proposed to Miss Burnham four people to deliver Sunday lectures. The four are Chang Kwang-chih, Sherman Lee, Max Loehr, and Jan Fontein. Miss Burnham suggested that we contact people in their Missouri State Program for help in obtaining mailing lists for notification mailouts. She proposed two names in Missouri, the first is Howard A. Barnett, who is chairman of the NEH State Council. Second is Robert Walrond, Executive Director Missouri State Committee for the Humanities. She indicated that Walrond is a full-time staff member and is the person who should be contacted for day to day help. His address: Box 1145A Washington University, St. Louis, Mo. 63130.

Miss Burnham pointed out a couple of errors in our application, which she said she would gladly correct. She also suggested that we write a letter of intent to the effect that the NEH would be reimbursed its costs on those income producing items support by them.

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Meeting with Howard Adams, Monday, June 10th

Howard Adams brought up the question of a document called Appendix or Annex A, which is an addendum to the agreement with the Chinese. According to Mr. Adams, Annex A stipulates the order according to which the Exhibition is to be arranged. Having later seen Annex A at the State Department, it is of little consequence or help for our purposes at this point.

Much time was spent discussing the use and modification of the Canadian catalogue. Specific approval to use the Canadian version of the London catalogue, with appropriate changes in the front material has not yet been given by the Chinese. It is not known to what extent the catalogue will be in improvement over Watson's London version, or whether it will include the improvements made in the Vienna and Stockholm editions. Adams indicated only that it would include revisions demanded by the Chinese in the London version. The question of front material for the American version came up, and it was decided that Mr. McGreevy, as Senior Trustee of the Nelson Trust, would represent the Gallery on the honorary sponsoring committee. This committee would include the Secretary of State, Senator Symington from the state of Missouri, probably Senator Eagleton, other governmental officials, and Paul Mellon representing the National Gallery.

It is anticipated that there will be a separate listing of the Trustees of the two institutions. This listing will include all names. The composition of the ad hoc working committee was also discussed. That committee will include Carter Brown and Charles Parkhurst from the National Gallery, Harold Stern and Tom Lawton from the Freer Gallery, and finally Sickman and Wilson from the Nelson Gallery.

There was also some debate over whether or not to invite the directors of those institutions who might be considered runners-up for the exhibition.

It was learned from Mr. Adams that the National Gallery was intending to order 50,000 copies of the catalogue and that the deadline for placing the order is June 30th. It was decided that the Nelson Gallery will have a separate order and contract for the catalogue. Contact should be made through Mr. Robert Ducas, who is the representative of the London Times in New York. His address is 201 East 42nd, New York, N.Y. 10017, Telephone 212 986 9230.

It was learned from Mr. Adams that the National Gallery plans to sell the catalogue for about \$4.50, which represents a profit margin of about \$1.00 each for them. Mr. Adams expressed the hope that the Nelson Gallery would sell the catalogue for the same price.

The catalogue is to be printed by George Rainbird and Co., Ltd., in London. Rainbird is the purchasing division of the London Times. Copyright to the photographs and transparencies is held by Rainbird. The involvement of the Viking Press is limited to post-exhibition sales, and to warehousing of unbound press sheets. The unbound press sheets will be shipped to the United States. These constitute the capability of reordering the catalogue. This arrangement suggests that it is impractical to consider a reorder in face of unforeseen volume of sales.

Mr. Adams also noted that the Royal Ontario Museum was placing an order for 50,000.

Educational and audio-visual programs were discussed. We discussed with Mr. Adams our intent to publish a short guide in the format of a doubled 8 page form newspaper multiple foldout. He expressed the hope that the National Gallery will be allowed to use the same guide with appropriate changes in the floor plan and exhibition information.

We learned from Mr. Adams that there is a man named Dr. Barrett who has made up a sound synchronized slide program lasting 45 minutes. This program deals with the exhibition directly and was made up for the London exhibition. Comment has generally been favorable, on which basis the National Gallery has asked Dr. Barrett to make a demonstration of his package. The National Gallery hopes to be able to distribute this package throughout the country. It sounds as though the package would be ideal for our own educational extension programs prior to the opening in Kansas City.

Peter Leijon has seen the presentation and says that it lasts about 45 minutes and includes some 60 - 70 slides. It is anticipated that we would circulate this package to public schools, universities and libraries.

Mention of the BBC films on the exhibition was also made. It was decided that the films were probably too long to be of daily use. It was, however, decided that we would ask the BBC's representative to mail the films to us so that we could view them and make our own decisions about their usefulness. The representative is Mr. Frank B. McKeivitt, Time-Life Films Inc., Time-Life Bldg., New York 10020. Telephone 212 556 2520 or 586 1212.

It is not inconceivable that the BBC might allow the footage to be used in the making of a new film, having a new script and much shorter length.

It was left to Mr. Adams to investigate that possibility further.

The installation of the exhibition at the National Gallery was discussed with Gilliard, Ravel and George Sexton, designers for the National Gallery.

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State Department, 10:00 am, June 11th.

Meeting confirmed the impression that nothing is accomplished by such meetings.

Mr. Harding, although assigned to the China Desk, has not been assigned to this project and therefore was not intimately informed of its details.

Annex A was seen. Si It is not, as mentioned above, helpful.

It was left that Sickman would write to Charles Hill about obtaining a copy of Annex A, and also a copy of the stipulations set forth in the protocol agreement with the Chinese.

Mr. Harding reported that the Chinese have been unusually rigid and picayune about many of the stipulations. Mr. Harding assumes that the State Department will eventually be the party to pay for transporting the Chinese delegation from Washington to Kansas City, and thence on to Peking. He also assumes that the State Department will be responsible for shipping the exhibition to Peking from Kansas City. He also mentioned the likelihood that representatives of the State Department will be present at the final packing of the exhibition here. He also noted that condition photographs of every item would probably be demanded by the State Department at the time of the final packing. Such photographic procedure obviously involves a great deal of money, and more than one photographer if efficiency is to be maintained.

---

Under Leijon: The protocol agreement stipulates an office be reserved for the Chinese.

21st June, 1974

Alex Lacy, Esq.,  
Director of Public Programs,  
National Endowment for the Humanities,  
806 15th Street, N.W., Room 1201  
Washington, D.C. 20506

Dear Mr. Lacy,

Thank you so much for your telephone call of this morning.

I had the opportunity of learning a number of the major and minor problems from Per-Olov Leijon, Assistant Director of the Museum of Far Eastern Antiquities in Stockholm. In the end, with exercise of great diplomacy, apparently all difficulties were ironed out.

What you tell me about approval or disapproval of lectures at the Gallery matches well the opposition of the Chinese delegation to any scholarly seminars being held at the Museum in Stockholm.

I am enclosing a copy of my letter to the Missouri State Council on the Arts. It is very preliminary in nature, but had to be gotten in immediately since the Council is holding their allocation meetings on Saturday and Sunday of this week.

I will be here the week of the 1st of July and look forward to seeing you any time that is convenient to you.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

19th June, 1974

E. Grey Dimond, M.D.,  
Provost for the Health Sciences,  
University of Missouri-Kansas City,  
2220 Holmes Street,  
Kansas City, Missouri 64108

Dear Dr. Dimond,

Thank you so much for your considerate letter concerning the exhibition of Archaeological Finds from the People's Republic of China.

You may be sure I earnestly hope that the exhibition may come here, but I do feel that the notice in the Kansas City Star was somewhat premature. Nothing will be definitely settled until we have signed very elaborate and detailed agreements with representatives of the People's Republic. The State Department is working diligently in this matter, and hopefully it will not be too long before we will have definite information about it.

The burden of this note is, however, only to tell you that the article in the Star was not a confirmation but really only a well-informed rumor.

The moment I have definite information concerning the exhibition I will let you know.

Every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Chinese Opia

UNIVERSITY OF MISSOURI - KANSAS CITY



PROVOST FOR THE HEALTH SCIENCES

2220 HOLMES STREET  
KANSAS CITY, MISSOURI 64108

TELEPHONE  
(816) 276-1131

17 June 1974

Mr. Lawrence Sickman  
Nelson Atkins Galleries of Art  
45th and Oak  
Kansas City, Missouri

Dear Mr. Sickman:

My wife and I were in Washington last week visiting our friends at the Liaison Office of the People's Republic of China. There we learned that the Chinese art items would probably be coming to Kansas City.

The next evening we had dinner with Mr. Charles Parkhurst, the Assistant Director of the National Gallery of Art and he confirmed this likelihood.

We, thereupon, returned to Kansas City and found confirmation on the front page of the Sunday newspaper.

This is indeed a tribute to yourself, and we extend to you our compliments. If we can help in any way in terms of the social arrangements or even to the extent of providing lodging for any of the Chinese party, please call upon us.

Best personal regards,

A handwritten signature in dark ink, appearing to read "E. Grey Dimond".

E. Grey Dimond, M.D.

EGD:ch

Chinese Exh

19th June, 1974

Charles Hill, Esq.,  
Department of State,  
2201 C Street N.W.,  
Washington, D.C. 20520

Dear Mr. Hill,

I had fully <sup>expected</sup> ~~hoped~~ that through friends on the paper here I might limit any news concerning the Chinese Exhibition to rumors or hearsay, but failed dismally. Because the story came to them from their Washington bureau rather than a local source they apparently felt there was no valid reason for not printing it, consequently the enclosed article which appeared in the Sunday edition of the Kansas City Star.

As you requested, I am enclosing a memorandum to me from Mr. Sherwood Songer, Administrator of Business and Operations, concerning the temperature control and other factors at the Gallery. He failed to mention, I notice, that the temperature can be kept lower or higher as desired.

If this does not contain all the information you wish, please let me know.

Another copy of the two-volume Handbook is being sent you by separate post.

Every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Enc.

MEMO: To Mr. Sickman

FROM: Mr. Songer

DATE: June 17, 1974

The Nelson Gallery has a 250 ton Trane Cen Tra Vac Air Conditioner and three American Standard 100 ton natural gas Kewanee Boilers which make it possible to maintain a controlled temperature of 67° to 70° and a humidity of 48 to 52%.

The Gallery has the following fire protection man power and equipment:

1. Guards trained in fire protection procedures on duty six days a week in all areas except the two main store rooms.
2. Engineer's trained in fighting fires on duty seven days each week.
3. Watchmen on duty in the area of fire alarm control panels 24 hours per day, every day of the week.
4. Pyr-A-Larm Model CD A-1 air duct smoke detectors in the air ducts of the central air handling units.
5. Edwards Alarm stations and bells on all floors in the corridors of all four sides of the building.
6. Fire eye fire detectors in the main store room, operation facilities, shops and attic spaces.
7. Water sprinkler units in the shipping and receiving room, carpenter shop, paint room and auxiliary storage room.
8. Over 50 fire extinguishers installed in accessible locations throughout the building.
9. House telephone on all floors in the corridors of all four sides of the building.
10. American District Telegraph Fire Alarm stations in key positions in the building.

The Gallery has a security force of 29 trained men and women. Security personnel are on duty 24 hours per day, each day of the week. In addition to personnel the Gallery has the following equipment:

1. Johnson Service Company motion detectors in corridors and galleries which have outside exposures.
2. American District telegraph alarm stations.
3. Telephone communication within a reasonably short distance of each guard.

4. Toe Alarm buzzers between strategic areas of the Gallery.

5. Closed circuit television for the Sculpture Garden.

6. Lazer beam and infra-red perimeter detectors for the Sculpture Garden.

*Sherwood Songer*  
Sherwood Songer

18th June, 1974

To Consultants fee.

Edward Ellison. Grant application  
for Chinese Exhibition

\$ 25.00

\_\_\_\_\_  
Director

Director's Fund.

Chinese Exhibit

17th June, 1974

Mrs. Emily Rice, Executive Director,  
Missouri State Council on the Arts,  
Suite 410, 1111 South Bemiston,  
St. Louis, Missouri 63105

Dear Mrs. Rice,

The article which appeared in the Kansas City Star last Sunday was unfortunately somewhat premature and was apparently picked up by their Washington correspondent. I should like to emphasize that the Exhibition in all aspects will be tentative until contract agreements have been signed by the appropriate American committee and representatives of the People's Republic of China.

The Nelson Gallery - Atkins Museum learned less than a month ago from the Department of State that it had been selected for a second showing of "The Exhibition of Chinese Archaeological Finds of the People's Republic of China" in the United States, contingent upon the approval of the government of the People's Republic of China. Time for preparing detailed budgets and schedules of activities has thus been extremely short. The importance and size of the Exhibition, however, have prompted us to draw up as accurate preliminary budgets and plans of accompanying activities as the moment allows with the assumption that the Exhibition will indeed be coming here next Spring.

To give you and your committees a general idea of the nature of the Exhibition and what it entails, together with the kinds of interpretive activities designed to exploit this unique educational and cultural opportunity, I enclose a copy of the project description which we submitted to the National Endowment for the Humanities.

From my conversations with officials of various agencies in Washington I can tell you that it has been decided that the National Endowment for the Humanities, rather than the Endowment for the Arts, will assume the burden of providing principal financial support for the Exhibition here. The Nelson Gallery Foundation will, of course, share this burden. Nonetheless, both the cost of mounting the Exhibition and of the educational efforts demanded by an exhibition of such signal importance, necessitate generous help from outside. Although official approval of our request for a grant from the National Endowment for the Humanities has not been given, the request does seem to be progressing smoothly.

The importance of this Exhibition to the people of Missouri cannot

Mrs. Emily Rice

-2-

17th June, 1974

be exaggerated. It is, at once, a privilege, an obligation with demands of first-rate performance from us, and an honor in the cultural field seldom afforded our State. Above all else, the Exhibition gives us an unprecedented opportunity to enliven and broaden the educational and cultural horizon of the people of our State. I feel we would be sadly remiss if we did not exert every effort to make the Exhibition as available and intelligible as possible to all levels of potential audiences across the State. In discussing the Exhibition with Dr. Franklin Murphy, for example, he has suggested that we urge all educational institutions, particularly universities and colleges throughout the area to emphasize all facets of Chinese studies during the 1974-75 academic year.

Even now it is not possible for us to submit a detailed and accurate budget for our proposals to you. Indeed, we can only suggest that in consideration of the importance of this project the Missouri State Council on the Arts set aside certain sums which, if the Exhibition does materialize, can be applied to utilizing every potential of the Exhibition throughout the State. In order to give the Council some idea of the kind of project we hope to finance through a Council grant, I am attaching a brief and incomplete list of the areas in which State funding would be most advantageous to us. This is not definitive, nor is it possible to project a detailed budget. The sums mentioned are only provisional estimates. I feel, however, that funding of \$50,000 from the Missouri Council, as mentioned in Lyman Field's letter of May 30th, could be wisely spent in assuring the maximum value of the Exhibition to the people of Missouri.

I must apologize to you and your associates for the tardiness of this letter but it has not been possible to formulate specific kinds of programs at an earlier date.

Please assure the members of the Council that the Trustees and the staff of the Nelson Gallery will deeply appreciate any consideration they may give this request.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

cc: Mr. David Morton

1. 12,000 catalogues at approximately \$2.50 each,  
unit cost. \$ 30,000

Of this \$30,000, \$15,000 would be supplied in matching funds from the Nelson Gallery Foundation. (Both Toronto and the National Gallery in Washington are each ordering 50,000 copies, and a reorder may be necessary here).

2. Slide and tape package presenting basic information about the Exhibition and Chinese material culture. \$ 2,500 to \$3,000

It is believed that these packages, prepared in London, may be obtainable for around \$50 each and would be circulated through the State and local library systems and local public educational systems.

3. Two or three slide illustrated lectures with prepared text. \$ 15,000

These lectures would be on a college level with text possibly prepared by Dr. Chang Kwang-chih, Professor of Archaeology and Anthropology at Yale. Each lecture would be approximately 30 minutes, and would introduce the student to Chinese archaeology, history, and material culture. These lectures would be distributed to colleges and universities throughout the State with the idea that they become the permanent property of the institution.

4. At least two booking agents would be operating from the City Art Museum of St. Louis and one from the Springfield Art Museum. \$ 7,000 to \$10,000

The purpose of these agents would be to book group tours, help organize the tour, give them a short briefing on the nature of the Exhibition, and advise as to transportation and hotel accommodations.

Ross E. Taggart

Senior Curator, Nelson Gallery - Atkins Museum, Kansas City, Missouri

Born July 28, 1915

Geneva College, Beaver Falls, Pa. BA 1933 - 1936

Princeton University (Special Student), 1936 - 1937

Harvard University (Department of Fine Arts), MA 1937 - 1941

University of Brussels (Summer), Belgian American Educational  
Foundation Fellow, 1939

Sheldon Travelling Fellow (Harvard University), 1940 - 1941

US Army, Engineer Corps, Master Sergeant, 1941 - 1945

Cataloguer of Prints and Drawings, Houghton Library (Harvard  
University), 1945 - 1947

### PROFESSIONAL ACTIVITIES

**Lecturer:** Williamsburg Antiques Forum, 1956 and 1959  
Wedgwood International Seminar, 1958 and 1963  
Midwest Antiques Forum (Henry Ford Museum and  
Greenfield Village), 1960, 1969 and 1971  
The Cockefair Chair Courses, University of Missouri  
at Kansas City, 1971

Board of Governors Wedgwood International Seminar, 1960 --

Chairman of 1963 Wedgwood International Seminar

Executive Board, Jackson County Historical Society (1968-1969)

Board of Governors, Garden Center Association, Kansas City (1965-1969)

Associate in Art and Art History, University of Missouri

at Kansas City

Lecturer, University of Kansas, Lawrence, Kansas

PUBLICATIONS -- Museum catalogues, handbooks, and exhibitions

Editor, Handbook of the Nelson Gallery - Atkins Museum, 1959, 1973

Editor, Bulletins of the Nelson Gallery - Atkins Museum

"Model of the ceiling by Pietro da Cortona ..." Oct., 1969

"Three drawings by Rembrandt", 1961

"A Quartzite head of Sesostri III", Oct., 1962

"Recent Acquisitions of European Decorative Arts", 1971

Editor, Handbook of the Nelson Gallery - Atkins Museum, 1959 and 1973

Catalogue of the Burnap Collection of English Pottery, edit  
1953 edition and the Revised edition of 1967

The Lipton Collection of Antique English Silver, 1955

Editor, "The Century of Mozart", 1956

Editor, "Anatomy and Art", 1960

Editor, The Folger Coffee Company Collection of Antique English Silver

Sesquicentennial Exhibition - George Caleb Bingham, 1961 1959

Relief Ornamented Ceramics, 1963

Drawings from the collection of Milton McGreevy, 1965

A Spectrum of Ceramics in Europe, 1968

John Smart - Miniaturist, Starr Collection, 1966

The Taste of Napoleon, 1969

The Starr Collection of Miniatures [catalogue of the collection] 1971

KC Star 6-16-74

# Nelson Gallery Will Exhibit China's Treasures

By Joseph A. Lastelic

Chief of the Washington Bureau

Washington—A collection of treasures uncovered by archeologists in the People's Republic of China will be shown at the William Rockhill Nelson Gallery of Art in Kansas City next spring.

The 385 priceless objects that have the art world agog were discovered between 1950 and 1972 and then displayed in the Imperial Palace in Peking. Last May the Western world first saw the exhibition in Paris. Since then thousands upon thousands have endured hours of waiting in lines to see the beautiful exhibition in

several European cities.

Perhaps the most spectacular piece in the display, and one that seems to identify it, is a burial suit for a princess, made of 2,160 pieces of opalescent jade sewn together with silk and gold thread. Other objects of the spectacular collection include bronze, ceramic and gold figurines, horses, vessels and other historical relics.

They are being sent to the United States as part of the cultural exchange program that resulted from President Nixon's visit to China. The display will open in the National Gallery of Art here in the nation's capital in December. Then it goes to Kansas City, the only other place

where it will be seen in this country, before being returned to China.

Negotiations still are under way in the U.S. Liaison Office in Peking, but it was learned that Kansas City has the approval of the Chinese and the discussions now are over details. "It is an excruciatingly, complicated legal process," one of the men who is acquainted with the negotiations said. "How does one go about moving, insuring, displaying and guarding a collection worth at least \$50 million?"

Although the negotiations are not considered secret, officials involved have preferred to talk off the record until the negotiations are concluded. At a proper time and

place a signing ceremony will be held with U.S. and Chinese officials participating and the announcement formally made.

The collection was also shown in London and Vienna and now is in Stockholm. From there it goes to Toronto in Canada for an August showing before moving to the National Gallery in Washington for its December opening.

The pieces span a period from 600,000 B.C. to 1368 A.D. and are the choicest of those found in China by archaeologists working in the 1950s and 1960s under sponsorship of their government. The treasures include a bronze flying horse, a miniature troop of cavalry with horses, chariots, warriors and servants; gilded-

bronze vessels inlaid with precious stones, incense burners, gold animals, the ceramic image of a Buddhist goddess, and clay and bronze figures and relics found in several tombs of royalty.

The collection has been the subject of many articles in newspapers and magazines at home and abroad, notably the Smithsonian magazine last September and the June issue of the Reader's Digest. After the French and Chinese governments negotiated for a decade and the agreement was reached for the display to be shown in Paris last year, museums throughout Europe and in this country openly competed for the honor of winning the show. That the

Nelson Gallery has been chosen is a compliment that will be noted worldwide.

IN KANSAS CITY, Laurence Sickman, the director of the Nelson Gallery, said the announcement was "a little premature" because nothing has been signed yet. He said there always has been doubt about a show coming here until all the final arrangements have been made.

The exhibit will be the most complete exhibition of its kind ever shown in the Western World, Sickman said.

"They are all objects excavated since 1948 and since those are controlled excavations, they know a great deal about the objects. The Chinese are tremendously in-

terested in their own cultural background," Sickman said.

He cited the great national pride in China to be occupants of a country that was occupied before 500,000 B.C.

Sickman said he believed Kansas City was selected tentatively for the show because of its central location.

The cost of showing the Chinese treasures would be expensive, Sickman said, but indicated he would hope for support from organizations outside Kansas City. The show would require a great part of the east wing of the gallery on the first floor, he said.

McGilley Memorial Chapels—  
Antioch Chapel, Linwood & Main  
—Adv.



MEMO TO: Bill Johnson      cc: John Budd

June 15, 1973

FROM:      Larry R. Lubenow

SUBJECT:

Dear Bill,

As you can see by the attached memo from George Whaley and also the newspaper clipping, there are at least sketchy plans to bring Chinese archeological treasures to the U.S. in 1974.

Perhaps you could explore the interest of the Nelson Art Gallery and suggest they write John Richardson.

If tied to the excellent Chinese collection at Nelson, this would certainly be a feather in Kansas City's cultural hat.

See you in July.

/tf  
Attachment

23 NEW YORK POST, FRIDAY, MARCH 23, 1973

# Chinese Treasures Set for Tour

By PAUL RICHARD

WASHINGTON (WP) —

The burial suit of China's Queen Tou Wan, made 2000 years ago of 2156 plates of jade sewn with threads of gold, will go on exhibition in Washington in 1974.

The death suit of the Queen (one of only three such body-fitting garments known to archeologists), the unique flying horse of Kansu, and crude stone tools chipped by Peking Man 600,000 years ago, are among 380 Chinese treasures, all discovered since establishment of the Peoples Republic in 1949, that will be flown next month to Europe from Peking.

Most of the objects to be shown here were excavated during the great proletarian cultural revolution.

Though the way was opened for bringing the show here by the cultural exchange agreement Henry Kissinger recently negotiated, a team of French and British diplomats and scholars dealt with the Chinese on the pieces to be shown.

### Spectacular Selection

"They are sending us a spectacular selection," says William Watson, professor of Chinese art at London University who accompanied the team that negotiated in Peking. "As recently as a year ago, we did not know such things existed."

Paris will see them first. A four-month exhibition will open at the Petit Palais there in May, and in September they will go on view for a similar period at the Royal Academy in London.

They will then be sent to Washington, and perhaps to other U. S. cities.

Though the National Gallery of Art is a likely candidate for the exhibition, no Washington museum has yet been chosen. Nor have exhibition dates been set.

It should be noted that the Chinese exhibition will not be just an art show, but a chronological archeological survey beginning 600,000 years ago with the age of Peking Man and ending with artifacts of the Yuan or Mongol dynasty of the 14th Century A.D.

Despite the sweep of their revolution, they are not closed to their traditions. Chairman Mao is a master of calligraphy, as were sages of the past. The Chinese respect the old, and their government is led by men who are not young. This is perhaps one of the reasons that President Nixon has decided to send veteran diplomat David Bruce to China. Bruce, who will serve as our "ambassador," is 75.

Chinese archeologists continued to work steadily and with official sanction during disruptions of the cultural revolution. While digging for the past they took pains to give full credit to the Chinese masses. "We did not work in isolation," writes one of them, Hsia Nai, "but among the people, following the mass line."



MEMO TO: Larry Lubenow  
FROM: George Whaley cc: John Budd  
SUBJECT: CHINESE ARCHEOLOGICAL TREASURES

June 1, 1973

Dear Larry:

In response to your May 29 request to Jim Sites, there are still several layers of diplomacy and government bureaucracy on both sides that must be negotiated by the Chinese archeological treasures (art and artifacts) before we even know exactly when they will reach the U.S.

However, if a bid is to be made for inclusion on the list of U.S. cities to exhibit the collection after Washington, then the Nelson Gallery (or its authorized Kansas City representative) should enter its name promptly. Application must be made in writing to:

Mr. John Richardson  
Secretary of State for Educational and Cultural Affairs  
U.S. Department of State  
Washington, D.C. 20520

What is known is that the Chinese are not paying the bills and that each sponsoring city or institution must foot its share of shipping, exhibition and insurance expenses while the collection is in the U.S. These are described as "substantial" partly because of the very high value placed on the collection.

As you know, the collection moves in September from Paris to London for four months. After London, it's possible another European city may get a crack at the collection. As near as my various inquiries yesterday and today can determine, Washington is the only U.S. city formally requesting an exhibit period so far.

To repeat: If Kansas City is going to apply, then get the application in to Richardson as soon as possible. Selections will be partly on a first come, first served basis because of uncertainty over how much time China will allow for exhibitions in the U.S.

One final suggestion in the form of a question: has anyone from the Nelson Gallery either seen the Paris exhibition or received a reliable report on what they might get for any investment they might eventually make?

Sincerely,

12th June, 1974

The morning of the 12th of June there was a call to L. Sickman from Franklin Murphy who said that he had discussed the Chinese Exhibition project with Donald Hall and Charles Kimball. He doubted we would get any heavy financial support from the Foundation, but both Hall and Kimball were, through the proselyting of Franklyn Murphy, wishing to offer us any possible assistance.

Murphy suggests L. Sickman have lunch with Hall and Kimball as soon as possible.

---

Reminder: Speak to Kimball about TWA publicity.

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We must have a conversation with Mrs. Brew about setting up a separate and highly detailed accounting system under the code name CAT (Chinese Archaeological Treasure).

---

Archeological Finds from  
the People's Republic of China

The Secretary of State announced today that the exhibition of Chinese art and archeological artifacts from the People's Republic of China, seen in Europe and Great Britain during the past 12 months, will come to the United States and go on view the second week of December, 1974, at the National Gallery of Art, Washington, D.C.

The exhibition will also be seen in the spring (1975) at the William Rockhill Nelson Gallery in Kansas City, Missouri. The objects will then be returned to Peking.

The some 380 ancient treasures include the now-famous flying horse of Kansu (first century A.D.) and the jade and gold shroud of Princess Tou Wan (late second century B.C.).

The traveling assemblage represents the choicest of thousands of objects excavated in China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from prehistory to the Yuan dynasty ending in the late fourteenth century A.D.

The exhibition will be one of the largest international art loans to come to the United States. The transport requires extraordinary packing and travel provisions. Packed

(more)

in specially constructed cases fitted with shock-absorbing materials, the exhibition weighs 13 tons and will be brought to Washington from Canada.

Five curators from the People's Republic of China will be accompanying the objects to the National Gallery from the Royal Ontario Museum in Toronto, where the exhibition will be on view from August 7 through November 16.

Negotiations for the United States showings were conducted in Peking by Ambassador David K.E. Bruce, Chief, U.S. Liaison Office, and his staff. In the United States, officials assisting the negotiations include officers of the State Department's bureau of Educational and Cultural Affairs and the staffs of the National Gallery and the Nelson Gallery, with support from the staff of the Freer Gallery of Oriental Art in Washington.

Generous grants towards the extraordinary expenses of the exhibition have been pledged to the National Gallery of Art by the National Endowment for the Humanities and the International Business Machines Corporation.

end

Nelson Gallery

5 Chinese 2 months	\$16,000
packing and shipping	\$31,100
insurance	\$62,500
installations	\$50,000-75,000

Expenses over and above physical presentation of  
exhibition

additional security guards, minimum of seven	\$ 1,000
extra night security	\$ 500

extra hours of opening, evenings, minimum of ten exhibitions galleries only	\$ 2,000
--	----------

for handling of exhibition, additional gallery installation, personnel, minimum of two	\$ 1,500
---	----------

publicity, public relations, wide coverage of  
midwest, southwestern and western states

educational programs, tours, docents, films,  
illustrated lectures, extension services

preview openings	\$ 1,500
------------------	----------

secretarial time, telephone, mailing, travel	\$ 1,500
--	----------

Conversation with Per-Olow Leijon concerning the Chinese Exhibition.  
June 14th, 1974

1. Outside signs must be both in English and Chinese, in lettering of the same size, and preferably parallel, but English must not be above the Chinese.
2. Sign just inside the entrance - introduction to the Exhibition - in Chinese and English.
3. Stockholm used photographic enlargements of Chinese text.
4. Films supplied by Chinese: one of excavations at Ch'ang Sha, 45 mins., one on general archaeology, 1½ hours, but both 35 mm. not 16 mm.
5. Chinese prefer or insist on the Exhibition being presented in 34 sections, each one as a unit. The Chinese did not like their arrangement of British text.
6. Chinese curators by no means averse to physical work, and seem to have had considerable museum experience.
7. Requested two armed guards at entrance and 2 at exit.
8. Cases must be locked at all times and sealed by the Chinese.
9. Beware of private people or enterprise trying to exploit the Exhibition or your museum to make a fast buck.
10. In Stockholm visitors were allowed to photograph, but I notice Toronto allows no photographing by visitors.
11. The bronze vessel type Yu, #97 in London catalogue, is extremely fragile, on the point of collapse, in the worst of condition, and must be handled with great care.
12. The Chinese require an office by themselves, for their own use, and must have a constant supply of thermos bottles of hot water.
13. Stockholm early in the game completely sold out on their posters.

TRACY  
THOMAS

EXECUTIVE DIRECTOR

1318 A COMMERCE TOWERS  
KANSAS CITY, MISSOURI 64105

816 471-1223



*...playing many roles  
in our community*

MAIYOR'S  
COUNCIL  
on the  
ARTS



...playing many roles  
in our community

# MAYOR'S COUNCIL on the ARTS

TRACY THOMAS, EXECUTIVE DIRECTOR

## BRIEF HISTORY

In 1971, the Mayor's Music Fund, a private not-for-profit corporation, was formed to help save the Kansas City Philharmonic. \$60,000 was raised, and used to open the orchestra's 39th season.

In September, 1973, the name of the organization was changed to Mayor's Council on the Arts, and the scope expanded to include all the arts. The goal was a closer alliance of business and government for the arts. The officers and board members from the Mayor's Music Fund remained on the Council on the Arts. They are: Charles B. Wheeler, Jr., chairman; Lawrence Hartshorn, vice president; and Merrill R. Talpers, secretary. Ms. Tracy Thomas was appointed Executive Director.

## FUNDING OF THE MAYOR'S COUNCIL ON THE ARTS

Mayor Wheeler provided \$3,500 in start-up funds for the Executive Director's salary through December 31, 1973. He continues to provide office space and a telephone in the Commerce Tower.

The Municipal Art Commission hired Ms. Thomas as a grants consultant on a personal services contract for a 13-month period from December 1, 1973 through December 31, 1974. To date, \$3,350 has been paid. The remaining \$1,200 will be paid in monthly increments of \$200 each.

Mayor Wheeler has agreed to fund the Council on the Arts again beginning in September, 1975 with funds raised at the 1975 birthday party. (1974 birthday funds will be used for his re-election campaign.) Interim funding is needed to maintain the Council on the Arts until that date.

## FUNDING NEEDS--THROUGH AUGUST 31, 1975

1974:	\$7,500	salary supplement to Municipal Art Commission contract
	<u>2,000</u>	<u>office expenses</u>
	9,500	Subtotal for 1974

1975:	\$8,000	salary supplement to Mayor's funding
	<u>2,000</u>	<u>office expenses</u>
	10,000	Subtotal for 1975

\$19,500 TOTAL NEEDED THROUGH AUGUST 31, 1975

6-10-74



...playing many roles  
in our community

# MAYOR'S COUNCIL on the ARTS

TRACY THOMAS, EXECUTIVE DIRECTOR

## Summary of current activities

I serve as Executive Director of the Mayor's Council on the Arts (private) and as the grants consultant to the city's Municipal Art Commission. In those capacities, I have designed the programs and submitted grant applications for:

- a) community theatre and folk music center, Foolkiller, Etc. (funded)
- b) inner city instrumental music and jazz program, Charlie Parker Foundation, (pending, very hopeful)
- c) Urban Walls in Kansas City project, in conjunction with Downtown, Inc. and Municipal Art Commission. (pending, hopeful)
- d) crime prevention arts program for youth, with Kansas City Art Institute, (funded)

I have also been involved in:

saving the Folly Theatre for use as a performing arts center,  
a neighborhood visual documentation project,  
supporting individual grants for writers, photographers, and crafts people,  
supporting group grants for public displays, Philharmonic sound equipment,  
project design for River Quay Art Association, Kansas City Jazz Festival, art at  
the municipal airstrip, etc.

I attend weekly private meetings with Mayor Wheeler. I also work closely with the chairman of the Kansas City Bicentennial Commission. I maintain extensive files on the Bicentennial and historic preservation efforts, as well as general clippings on the arts, government, and business.

I would describe myself as highly motivated, success-oriented, and attracted to first-time projects.

6-1-74



...playing many roles  
in our community

# MAYOR'S COUNCIL on the ARTS

TRACY THOMAS, EXECUTIVE DIRECTOR

GOAL: A CLOSER ALLIANCE OF BUSINESS, GOVERNMENT AND THE ARTS

Objectives:

- 1) Identify all arts resources in the community-at-large, and share the information. Include the arts in developing Kansas City's image.
- 2) Provide assistance to emerging arts organizations, re business operations, exploration of funding resources, program development and grants preparation.
- 3) Establish task forces in the various art forms: music, art, dance, drama, crafts, creative writing, architecture and design, film. Provide a forum for the identification and discussion of mutual problems.
- 4) Concentrate on development of new audiences for the arts, with particular emphasis on young people, old people, family activities.
- 5) Facilitate cognizance and verbalization about the role of the arts in Kansas City. Identify the great constituency hinted at in the 1973 Harris poll.
- 6) Mobilize arts organizations to develop quality programs for the Bicentennial. Particular emphasis might be on Kansas City's jazz heritage.
- 7) Work with business and governmental interests to sponsor arts projects as their contribution to the Bicentennial celebration.

6-1-74

## RESUME

TRACY THOMAS  
32 Janssen Place  
Kansas City, Missouri 64109  
561-1471

Born: September 19, 1949  
Cedar Rapids, Iowa

### Education:

Wichita State University; Bachelor of Music Education, 1971, magna cum laude.  
Graduate studies in political science, art education and business administration.

### Awards and honors:

Four-year full tuition McGregor Scholarship to WSU.  
Who's Who Among Students in American Colleges and Universities, 1971  
Who's Who in American Politics, 1973  
Phi Kappa Phi national scholastic honorary, 1971  
Mortar Board, senior women's honorary for service, scholarship and leadership,  
president of WSU chapter in 1970-71, advisor to national council, 1972.

### Previous work experience:

National Endowment for the Arts, first internship program, summer, 1973. Practicum in the Expansion Arts program--the only NEA department making grants in all art forms. I developed materials explaining the concepts of neighborhood arts or "arts for the people" to promote community involvement.  
Arts Administrator to the Civic Arts Council of Kansas City, Kansas; December, 1972 to June, 1973.  
Wichita Collegiate School, organized first instrumental music program, 1971-72.  
Violist, Wichita Symphony, 1968-72; Des Moines Symphony, 1965-67.  
Student Evaluation of Faculty coordinator. Developed, surveyed, administered, summarized and published first WSU evaluation, 1971-72. Published and marketed 7,000 copies of results booklet, benchmark.  
Research assistant to University Professor Harry Corbin, WSU, 1971-72.  
St. John's Lutheran Church, Des Moines, Iowa; organized and conducted first music program for an urban, ecumenical summer school with 400 students, 1970.

### Current employment:

Executive Director, Mayor's Council on the Arts. Involves assistance to community groups and arts organizations, with the goals of a closer relationship of business, government and the arts, and the expansion of arts opportunities in every neighborhood.  
Grants consultant to the Municipal Art Commission.

4th June, 1974

Charles Hill, Esq.,  
State Department,  
2201 C Street, N.W.,  
Washington, D.C. 20520

Dear Mr. Hill,

I am enclosing some photographs of the exterior of the Nelson Gallery-Atkins Museum, and a few views of interior galleries.

I am also enclosing a floor plan showing the main entrance hall and galleries and marking off the galleries we would designate for the exhibition. I might mention that we have added three additional galleries to the ones I previously indicated. This will occupy, then, the whole central block of the East Wing, and should permit not only adequate space for exhibition, but also satisfactory visitor flow, since, as I understand it, the exhibition is arranged chronologically and in accordance with cultural evolution.

The entire museum is airconditioned and all galleries can be adjusted for temperature control. The humidity is normally maintained at 50% - 2%, and can of course be regulated to be higher or lower as the exhibition material demands.

Mr. Marc Wilson, our Curator of Oriental Art and I expect to be in Washington on Monday the 10th and probably the 11th for consultation with the National Endowment for the Humanities as well as Howard Adams and Chuck Parkhurst. If on either of these days you have a few moments free, I should like to introduce Mr. Wilson to you since he will be carrying a considerable part of the burden of this enterprise.

If there is more material in addition to what I am enclosing that would be of use to you, please let me know.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Enc.

Office of  
LAURENCE SICKMAN  
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART  
The William Rockhill Nelson Trust  
ATKINS MUSEUM OF FINE ARTS  
4525 OAK STREET  
KANSAS CITY, MISSOURI 64111  
(816) 561-4000

UNIVERSITY TRUSTEES:  
MILTON MCGREEVY  
MENESEE D. BLACKWELL  
HERMAN R. SUTHERLAND

4th June, 1974

Dr. Ronald S. Berman,  
Chairman,  
National Endowment for the Humanities,  
Room 1001, 806 15th Street, N.W.,  
Washington, D.C. 20506

Dear Dr. Berman,

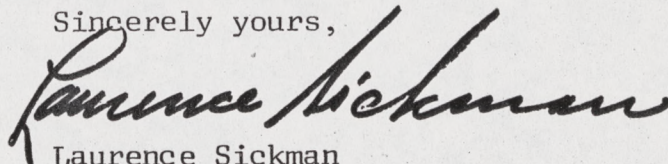
I have just returned from the annual meetings of the Association of Art Museum Directors. During my absence members of the staff have been working on the complexities of a proposed budget.

These involved calculations are continuing, and it is our anticipation that we will be able to deliver them to the National Endowment for the Humanities by the 10th of June.

We were enormously aided in every aspect of our planning for the Chinese exhibition by the knowledgeable help of Mr. Lacy. I want to express to you our sincere appreciation for the assistance we have had from you and your staff, and assure you that we will exert ourselves to the utmost in this matter.

My trustees, staff and I are cognizant of the special consideration you are giving us, and at the same time are fully aware of the weight of the responsibility we assume in the event the exhibition should be shown here.

Sincerely yours,



Laurence Sickman  
Director

LS:jf

*cost of catalog*

LAW OFFICES OF  
ROGERS, FIELD, GENTRY, BENJAMIN & ROBERTSON

CLAY C. ROGERS  
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DOUGLAS N. GHERTNER

816-842-6031  
600 EAST 11TH STREET  
KANSAS CITY, MISSOURI 64106

May 30, 1974

314  
721-1672

Mrs. Emily Rice, Executive Director  
Missouri State Council on the Arts  
Suite 410, 1111 South Bemiston  
St. Louis, Missouri 63105

Dear Emily:

I have the notice of the June Council meeting from Lottie Wright for June 21 and 22 in St. Louis.

I regret very much that I will not be able to be at this important meeting, because Mrs. Field and I will be in Europe at that time.

I congratulate you and David and all the others that worked so hard on the tremendous breakthrough which the Missouri Council made with respect to the budget for fiscal 75.

Mr. Lawrence Sickman, Curator of the Nelson Gallery in Kansas City, has been talking to me and to David about the exciting prospect of the great China exhibition coming to Kansas City next March, sponsored by the Peoples Republic of China. In my judgment, this is one of the most significant art collections which will ever come to Missouri and we are indeed fortunate that our state and the Nelson has been selected as the one place where this world-famous exhibition will come in the United States outside of the National Gallery in Washington.

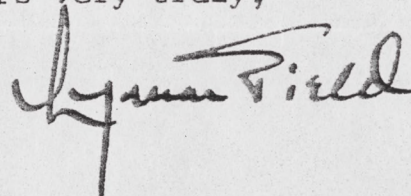
It is my strong opinion that we should support this to the very limit of our funds available. I understand from Mr. Sickman that the cost will be in the neighborhood of \$200,000. The National Endowment for the Humanities is putting up a considerable sum, the sponsors which should include Senator Symington, Governor Bond, National Gallery Directors and others, will be looking to private philanthropy for support, and Sickman estimates to me that they hope to obtain \$50,000 from the Missouri Council. If this funding can possibly be made available, it would be my vote to do it because I do not believe that there will ever be again such a

Page 2

cultural opportunity for our state in our lifetimes.

With best personal regards,

Yours very truly,

A handwritten signature in dark ink, appearing to read "Lyman Field". The signature is written in a cursive style with a large, sweeping initial "L" and a distinct "Field" at the end.

LF/peg

cc: Mr. David Morton

~~Lunch~~

29 May, 1974

Lunch for  
Alex Lacy,  
Museum program,  
National Endowment  
for the Humanities,  
and staff members.

Alameda Plaza

\$20 00

17th May, 1973

John Richardson, Esq.,  
Undersecretary for Cultural Affairs,  
Department of State,  
Washington, D.C. 20520

Dear Mr. Richardson,

Your helpful letter concerning the Chinese archaeological exhibition arrived when I was out of the country. Now that I am back I must hasten to thank you for all the useful information you have sent us, and your consideration of our request.

We appreciate the fact that there will be many aspects to the presentation of the exhibition, paramount among them the people to people relationship which you mention.

Thank you, too, for giving me the name of Mr. Charles Yost and the address of the National Committee on United States-China Relations. Hopefully we will be able to keep in touch with the progress of the exhibition planning.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

*Exhibition Planning*

*Exhibition Pending*  
*To be answered*

23rd April, 1973

John Richardson, Esq.,  
Undersecretary for Cultural Affairs,  
Department of State,  
Washington, D.C. 20520

Dear Mr. Richardson,

Your letter to Mr. Sickman arrived just  
after he left for several weeks of European  
travel.

I am forwarding a copy of your letter of  
April 19th to him in London, as I know he would  
want to have the information as soon as possible.  
Hopefully it will reach him before too long.

Thanking you for your consideration of the  
Nelson Gallery, I am,

Sincerely yours,

(Mrs. Roy V. Finnell)  
Secretary to the Director

*4/23 Mailed copies of both letters to Ritz Hotel*



DEPARTMENT OF STATE

Washington, D.C. 20520

April 19, 1973

Mr. Laurence Sickman  
Director  
William Rockhill Nelson Gallery-  
of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman:

I am replying to your letter of April 5 indicating the interest of the William Rockhill Nelson Gallery of Art in having the exhibition of recently excavated objects from the People's Republic of China.

We are well aware of the splendid Chinese art collection of the Nelson Gallery of Art, and I can assure you that your interest will receive our most careful and sympathetic consideration, along with those requests received from many other museums.

The Chinese archaeological exhibition will be shown in Paris in the summer of 1973 and in London in the fall. We expect that it will come to the United States sometime in 1974 and will open in the National Gallery of Art in Washington. We have asked that it remain in this country long enough to allow showings in several other cities throughout the country. Until we know how long the Chinese will leave the exhibition in the United States, it is impossible to make a schedule for showings after Washington.

There will of course be substantial expenses that the participating museums will have to share. Also, in keeping with the people-to-people nature of U.S. exchanges with the People's Republic of China, we anticipate that the National Committee on US-China Relations will have a role in the sponsorship. The address of this Committee is:

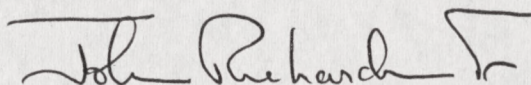
The National Committee on United States-  
China Relations, Inc.  
777 United Nations Plaza 9B  
New York, New York 10017  
Telephone: (212) 682-6848

and the President is Charles Yost.

Exhibition Period

Once the duration of the American exhibition is decided, we shall consult further with interested museums, including yours. At that time we would hope to form an informal group of the National Gallery of Art and other participating museums with the National Committee on US-China Relations and the Department of State to complete the arrangements.

Sincerely yours,



John Richardson, Jr.  
Assistant Secretary for  
Educational and Cultural Affairs

Sincerely yours,

Lawrence H. Hixson  
Director

Exhibitions Panel

5th April, 1973

John Richardson, Esq.,  
Undersecretary for Cultural Affairs,  
Department of State,  
Washington, D.C.

Dear Mr. Richardson,

Having heard from a number of sources that there is a strong possibility that the exhibition of recently excavated objects from the People's Republic of China will be shown in Washington, I am taking the liberty of addressing you.

Should, by good fortune, the Chinese sponsors of the exhibition allow it to travel to other institutions in the country, I would like to put in a strong bid for the Nelson Gallery of Art in Kansas City. We are, of course, located in the heart of the middle-west, serving a nine-state area. The Gallery is well known for its collections of Chinese art, and its Far Eastern art research library and knowledgeable curators.

I am sure you understand that I am writing you this request although I am completely uninformed as to the organizational details of the exhibition. We do, however, have excellent facilities for exhibitions of this kind, with temperature and humidity control, and maximum security arrangements.

To give you some idea of the scope of the Gallery collections, I am mailing you under separate cover a reprint of the March, 1973, Apollo magazine dedicated to the Oriental collections at the Gallery.

Needless to say I and my Trustees will deeply appreciate any consideration you may give this matter.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Exhibition Pending

home phone: 279-1801

LAW OFFICES OF  
ROGERS, FIELD, GENTRY, BENJAMIN & ROBERTSON

CLAY C. ROGERS  
LYMAN FIELD  
REED O. GENTRY  
JAMES W. BENJAMIN  
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GENE C. MORRIS  
MORRIS H. KROSS  
REGGIE C. GIFFIN  
GARY E. LOWE  
JOHN C. COZAD  
DOUGLAS N. GHERTNER

816-842-6031  
600 EAST 11TH STREET  
KANSAS CITY, MISSOURI 64106

May 14, 1974

Mr. David Morton  
Chairman, Missouri State Council  
on the Arts  
702 Corby Building  
St. Joseph, Missouri 64501

Dear David:

Larry Sickman of the Nelson Gallery just called me to advise about the remarkable international exhibition known as:

The Genius of China, An Exhibition of  
Archeological Findings of the Peoples  
Republic of China.

This famous art exhibition has already been shown in Paris and in London where it was sponsored by the London Times and the Royal Academy.

It is traveling to North America this fall where it will first be shown in Toronto and then to the National Gallery of Art in December and January.

One other museum in the United States will be selected to receive this remarkable exhibition for showing in March of 1975.

Mr. Sickman is firming up plans on a trip to Washington to obtain substantial support from the National Endowment the State Department and other sources in order to obtain the exhibition for Missouri at the Nelson Gallery.

The over-all total funding is in the neighborhood of \$200,000 and he believes he can prevail on the endowment to take the big end of the support. He will attempt to then fill it out with private philanthropy and other sources. He reasonably and confidentially inquired if

Page 2

this was such a worthy cultural event for Missouri as could be supported by the Missouri State Council on the Arts. I unhesitatingly gave him my opinion that it was such a project as we should support, that our budget had been most substantially increased for FY 75 and that the only question would be the dollar amount.

We did not talk dollar figures at all, but I simply gave him my individual and personal assurance that the Missouri Council would undoubtedly want to assist in some fashion.

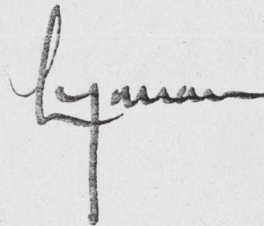
Because I will not be at the June meeting in view of our trip to Europe, I wanted to give you an early warning about this remarkable project for Missouri. Mr. Sickman I know will be getting in touch with you.

mit  
It seems to me that the Nelson Gallery is the most appropriate place in America for this remarkable exhibition of Oriental culture and yet in view of the Nelson's great traditions and pre-eminence in this field.

Sp? 0  
I trust you are convalescing happily and are not letting yourself get too heavily involved for the time being.

Jo Ann joins me in sending our best regards to you and Cobby.

Sincerely, your friend,



LF/peg

COPY

WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

Office of  
LAURENCE SICKMAN  
DIRECTOR

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111  
(816) 561-4000

UNIVERSITY TRUSTEES:

MILTON MCGREEVY  
MENEFFEE D. BLACKWELL  
HERMAN R. SUTHERLAND

23rd April, 1973

John Richardson, Esq.,  
Undersecretary for Cultural Affairs,  
Department of State,  
Washington, D.C. 20520

Dear Mr. Richardson,

Your letter to Mr. Sickman arrived just  
after he left for several weeks of European  
travel.

I am forwarding a copy of your letter of  
April 19th to him in London, as I know he would  
want to have the information as soon as possible.  
Hopefully it will reach him before too long.

Thanking you for your consideration of the  
Nelson Gallery, I am,

Sincerely yours,

(Mrs. Roy V. Finnell)  
Secretary to the Director

P.S. How about getting a hotel secretary to type letters  
in you to addresses mentioned - Ted?



DEPARTMENT OF STATE

Washington, D.C. 20520

April 19, 1973

Mr. Laurence Sickman  
Director  
William Rockhill Nelson Gallery  
of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman:

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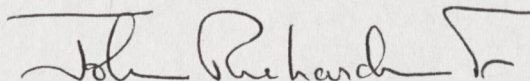
There will of course be substantial expenses that the participating museums will have to share. Also, in keeping with the people-to-people nature of U.S. exchanges with the People's Republic of China, we anticipate that the National Committee on US-China Relations will have a role in the sponsorship. The address of this Committee is:

The National Committee on United States-  
China Relations, Inc.  
777 United Nations Plaza 9B  
New York, New York 10017  
Telephone: (212) 682-6848

and the President is Charles Yost.

Once the duration of the American exhibition is decided, we shall consult further with interested museums, including yours. At that time we would hope to form an informal group of the National Gallery of Art and other participating museums with the National Committee on US-China Relations and the Department of State to complete the arrangements.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "John Richardson Jr". The signature is fluid and cursive, with a long horizontal stroke at the end.

John Richardson, Jr.  
Assistant Secretary for  
Educational and Cultural Affairs